

Sup

# Dramatic Mirror

MAY 22, 1920

THE SCREEN AND STAGE WEEKLY

ILLUSTRATED

20c - EVERY FRIDAY



READ!

"THE  
PREMIERE  
OF A PLAY  
IN PARIS"

REX BEACH  
Author of the "Silver  
Horde," a Goldwyn Picture

Broadway Buzz

Picture Plays

Studio Gossip • Cartoons • Fashions • Play Reviews • Vaudeville



MARGUERITE CLAYTON

*The petite ingenue who is scoring heavily as a lead in Albert Capellani's corking film, "Inside the Cup"*

DRAMATIC MIRROR



# Why do women weep? Why do men chuckle?

*Why does the whole audience clutch  
their hands and strain their eyes?*

**R**EMEMBER how the fat man ha ha'd right out and got the audience giggling and the old lady laughed until the tears ran down her cheeks. What a wonderful picture that was!

And last week even the gruff old bachelor had red eyes when the lights went on. You felt as though you had lost your own sister when Melissy died.

All the way home you discussed the story.

Why do you enjoy this picture or that one so much? Have you ever stopped to think why?

First it was such a human story.

And the star was so sweet in the part. You always did like her. All the characters seemed just like the real people.

And the scenes—real rooms in

real houses. The outdoor pictures were like a vacation for you—out in the open—daisy fields, sunshine, mountains, deserts.

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These are the things you will always find in a Goldwyn picture. Interesting stories—your favorite star—beautiful settings—perfect photography. Goldwyn combines them all. When you see a Goldwyn picture you forget your troubles—you forget the baby's croup and the cook's leaving.

You come home feeling as fine as though you'd had an outing.

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## GOLDWYN PICTURES



# THE MARKET PLACE

## acting

You can Strengthen Your Act by using Our Stuff. No excuse for your using Antediluvian Material. Think of a \$5 Monologue for 15c! The newest dramatic sketch for 2 people, strong and clever novel, "A Lesson in the Dark," 25c. Peerless Minstrel Book No. 4, Price 15 cts. Peerless Monologues No. 2, Price 50 cts. Get our catalogue—it's free with an order. t.f. STANTON AMUSEMENT CO., NORWICH, N. Y.

## "ATTENTION ARTISTS"

Why not treat yourself to a new act? I combine Comedy, Novelty and Originality in all acts I write. Professionals or beginners. Send stamp for terms. LESLIE HART, 514 So. Dewey Ave., Oklahoma City, Okla. t.f.

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**PLAYS**—For Amateur and Professional Actors. Largest assortment in the world. Catalogue free. The Dramatic Publishing Co., 542 S. Dearborn Street, Chicago, Ill. t.f.

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**THE ART OF ACTING FOR THE SCREEN AND STAGE**  
By Frank B. Coigne  
Every Actor and every BEGINNER should have this great book. Its author, Director, Actor, Playwright, Producer and Instructor, is qualified as none other to write on the subject. It is a revelation and contains what every actor should know. Increase your artistic efficiency. Sent postpaid for \$1.00. Coigne Studio of Motion Pictures, 246 Lenox Ave. (Our New Studio) New York City

**LEARN MIND READING** in two hours—the quickest & easiest method in the world. Success guaranteed or money back. Complete instructions \$1.00. Mrs. Ruth Thompson, Greenfield, Ohio. t.f.

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Qualified Composing and Lyric Staffs; free publication for every poem set to music. Free publication for original melodies found available. Writers of "Moonlight," "Pals," etc. Everyone a "Hit." Band and Orchestra arrangements a specialty. Every issue is backed by a money back guarantee. Send for our copyrighted booklet. Address: DEPT. DM., DENNIS B. OWENS, JR. INC., KANSAS CITY MO. t.f.

IDEAS FOR ALL OCCASIONS  
can be found  
by exploring  
these pages

## artificial flowers

**ARTIFICIAL FLOWERS**  
Flowers for Stage and Orchestra. Botanical Decorating Co., 208 W. Adams St., Chicago, Ill.  
Write for Catalog H & T

**FLOWERS** ARTIFICIAL FOR ALL OCCASIONS  
United Flower & Decorating Co., 238 W. 40th St., N.Y.C.

**FOR RESULTS** Use The Market Place. That You will Get Results is Proved by the Large Number of Advertisers Using it. Rate 30c. a line with time discounts. 4 lines minimum space accepted.

## beauty culture

**FLESH REDUCING CREAM**  
will reduce from three to five pounds a week. Sample jar with instructions. \$3.12 Tax. Leslie A. Goodell, Hotel Langham, Boston, Mass.—50-62.

We specialize, permanent Hair Waving—hair coloring and henna. Full assortment transformations—other hair goods. M. SCHMIDT, 2807 Broadway, N.Y.C. bet. 108 & 109 Sts., Tel. Academy 2679 - 1500 t.f.

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## beauty culture

**REDUCE WEIGHT AND CORRECT THE FIGURE** without Diet or medicine. We possess every device—Electrical & Mechanical—for successful treatment. Inspection invited. 56 W. 45th St., (4th floor.) t.f.

**WAX-GONE BATH CARTRIDGES?** A scientific fat reducer. Originated by Prof. Silvio Pievana. Marvellous results. \$3.00 twelve baths. P. A. P. Co. Dept. M., 469 Central Park West, N. Y. City. t.f.

**DOUBLE CHIN**, bust, hips, abdomen, reduced; absolutely safe. Applied externally. B-Slym. \$5. large jar, month's treatment. Postage prepaid. Re-Juvenating Co., 2102 Chestnut St., Phila. t.f.

**MASCARO**—William J. Brandt's Red Fox Liquid Eau de Mascaro unsurpassed for eyebrows, lashes. Will not run. Postpaid, 75c. Hair Specialty Co., 24 E. 21st St., N. Y. City

## YOU CAN MAKE MONEY! JUST

as the others on these two Market Places pages are

## MAKING MONEY

They would not be advertising—most of them on T. F.—unless they made money out of the Market Place. Fill in the lines below—tear this out—mail it to us at 133 West 44th St. It entitles you to a special trial offer of 13 times at 30c. a line less 30% discount.

Name.....  
Address.....  
Copy.....  
.....  
Set to .....lines.

## beauty culture

**ZIP** permanently destroys UNDESIRABLE HAIR with root. No electricity or caustics. Harmless. Free demonstration at office. Write for free booklet. Mme. BERTHE Specialist  
12 West 40th St., N. Y., Dept. D. t.f.

**JULES FEROND (Milnehaw) HAIR GROWER** will restore the hair by killing the germs which sap the nourishment the hair should get. Bottles \$1 & \$2. Ppd. 10c extra. 424 6th Ave., N. Y. C. t.f.

**GREASE PAINTS** FROM FRANCE  
Just received  
Mothiron's Superfine Quality \$1.60 postpaid.  
Why risk skin trouble from cheap make-up.  
GRACE DODGE, 21 East 40th Street  
New York t.f. Tel. Murray Hill 6122

**FOR SALE**—What Have You to Sell? Whatever it is, the market place will sell it for you. Address Market Place Manager, Dramatic Mirror, 133 W. 44th St., N. Y.

## business chances

ONE of the most important discoveries of the age. Millions are suffering from Rheumatism. An Herb that actually drives the most stubborn case of Rheumatism entirely out of the system. Many people have written us and say they are astounded at the results. The effect on the kidneys is simply marvelous. You bathe your feet in it for 15 minutes a day for 10 days. Agents are coining money. Price 72c pound postpaid. Rheumatism Herb Co., Santa Monica, California.

## clothing

**AARON'S**  
Just opened the only Second-Hand  
Department Store in the World

OCCUPYING THE ENTIRE BUILDING AT  
808 Sixth Ave., bet. 45th and 46th Sts., N. Y. C.  
Wonderful Assortment of

**GOWNS, WRAPS, FURS**  
REMARKABLY LOW PRICES

HAVE YOU ANYTHING TO SELL? Then Use the Market Place! All the Advertisers On These Two Pages Have Found It Pays.

## clothing

**Gowns, Wraps, Furs**  
IMPORTED AND CUSTOM MADE  
FOR STREET AND EVENING  
To Sell or Rent  
MME. NAFTAL  
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Tel. Bryant 670 t.f.

## costumes

**OLDEST AND LARGEST  
COSTUME HOUSE  
IN AMERICA**

**Van Horn & Son**  
Manufacturing  
COSTUMERS

Main Office and Factory  
Philadelphia, Pa.  
N. Y. Office: 1520 Broadway, N. Y. C.  
Sales and Rental Departments t.f.

**TAMS COSTUMES**  
of Every Description for  
Every Occasion — FOR  
HIRE—MADE TO ORDER  
The largest costuming establishment in the world. t.f.

## costumes

**Charles Chrisdie & Co.**  
Telephone THEATRICAL Established  
Bryant 2449 COSTUMERS 1872  
Costumes Made to Order, for Sale or Hire. Everything for Moving Pictures, Amateur Theatricals, Stock Companies, Bal. Masque. t.f.  
562 Seventh Ave., bet. 40th & 41st St., N. Y. C.

## Eaves Costume Co.

MANUFACTURERS—Theatrical—Historical  
COSTUMES AND UNIFORMS  
We Rent Costumes for Professionals & Motion Pictures  
110 W. 46th Street East of Broadway t.f.  
Phone Bryant 7212-7213

## MILLER COSTUMIER PHILADELPHIA

**Theatrical Costumers**  
236 So. 11th St., Philadelphia, Pa. t.f.

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## drama

## THE SCHUSTER-MARTIN DRAMATIC SCHOOL

Faculty of 15 Residence Department  
Our Own Theatre. The Little Playhouse  
Kemper Lane, Cincinnati, Ohio t.f.

**PUNCH & JUDY SHOW**, for Children's parties including sleight of hand and magic tricks and ventriloquism. Ambrose Jeffries, 44 Elbert Street, Brooklyn, N. Y. Telephone 1479 Bushwick t.f.

## for sale

**Letter Heads** Get Our Samples of Letterheads, Dodgers, Etc.  
Lowest Prices Wellman Printing Co.,  
Huntington West Virginia t.f.

**WANT TO BUY SOMETHING?** Advertise for what you want in The Market Place and you will get it. Address Market Place Manager, Dramatic Mirror, 133 W. 44th St., N. Y.

## frames

**NEWMAN'S  
BRASS FRAMES AND RAILS**  
Largest Manufacturers in the World of  
Brass Railing Brass Frames Brass Escels  
Brass Wickets Brass Letters Brass Signs  
Push and Kick Plates Ticket Choppers  
Door Guard Rails Changeable Signs  
Special Brass Work  
Write for complete Catalogue  
THE NEWMAN MFG. CO  
Established Since 1882  
Cincinnati Chicago  
717 Sycamore St 68 W. Washington St.

## furs

## FUR REMODELING

Specialty of renovating fur garments. Prices as low as consistent with good workmanship. See our beautiful selection. A. H. Green & Son, 37 West 37th St., N. Y. Tel. Greeley 2210. t.f.

**CHAS. HORWITZ**—21 West 35th St., N. Y. Phone Greeley 4138. Estab. 1892. Fur Remodeling and Repairing equal to new at moderate prices. Expert workmanship. My line of Furs in advance styles now ready.

**FOR RESULTS** Use The Market Place. That You will Get Results is Proved by the Large Number of Advertisers Using it. Rate 30c. a line with time discounts. 4 lines minimum space accepted.

## lamps

**CHINESE, Assyrian, Roman, Polychrome & Bronze Reproductions; also Nubian, Greek, Buddha, Camel & Elephant bases, all with parchment shades. Complete \$10-\$25 ppd. Photos. Harris, 324 5th Av., N. Y. t.f.**



# THE MARKET PLACE

## make-up

**HESS HIGH GRADE MAKE-UP** Send four cents for postage FREE Book 7th Edition THE ART OF MAKING-UP ROCHESTER, N. Y. t.f.

## organs

**SEEBURG**  
THE WORLD'S STANDARD THEATRE ORGANS  
Seeburg Automatic Solo Organs  
Seeburg-Smith Unified Organs  
The Right Organ for Every House  
Personal Attention to Your Individual Requirements  
**SEEBURG PIANO CO.** Chicago

## picture music

WOULD YOU SPEND ONE DOLLAR if you knew it would lead you to a larger salary? Musical Accompaniment of Moving Pictures will make you a better equipped picture pianist or organist. This book, the only one of its kind, contains information that every picture musician should have, as well as a repertoire of music for all moods. Highly endorsed by Hugo Riesenfeld, manager of the Rialto and Rivoli Theatres, New York. Special price, \$1.00 postpaid.  
The BOSTON MUSIC CO., 26 West Street, Boston

FOR RESULTS Use The Market Place. That You will Get Results is Proved by the Large Number of Advertisers Using It. Rate 25c. a line with time discounts. 4 lines minimum space accepted.

## scenery

**KENNEL and ENTWISLE SCENIC STUDIOS**  
741-745 MONROE STS.  
NORTH BERGEN, N. J.  
Phone Union 5517 Near 42nd St. Ferry t.f.

**Columbia Scenic Studio**  
Columbia, South Carolina t.f.

## SCENERY

of All Kinds for All Purposes  
Since 1886  
**WERBE SCENIC STUDIO**  
1713 Central Ave., Kansas City, Kansas 32-44

**Scenery** **WILLIAM G. HEMSLEY**, Scenic Artist and General Contractor.  
from London, England; Chicago & New York. Scenic Studios, Shreveport, La. Box 657. Phone 1637. t.f.

**SCENERY and PLUSH DROPS FOR HIRE**  
Catalog **AMELIA GRAIN** Philadelphia t.f.

**Scenery For Sale and Rent**  
I will be glad to call to see you. Tel. BRYANT 2670  
**MAURICE GOLDEN**, 248 W. 46th St. t.f.

ONE LARGE ADVERTISEMENT in center of the Market Place which is Free will award enough results to pay for a small advertisement for 1 year. Write for particulars.

## slides

## RADIO SLIDES

PATENTED  
Can be written on a typewriter like a letter  
Radio Mat Slide Co.  
121 W. 42nd Street New York City t.f.

Published by Dramatic Mirror, Inc. H. A. Wyckoff, President; at 133 W. 44th St., N. Y. Louis R. Reid, Editor; J. G. Ralston, Adv. Mgr.; C. M. Lohrer, Mgr. LOS ANGELES, Markham Building, Hollywood. CHICAGO, People's Gas Building, A. T. Sears and Woods Theatre Building, R. D. Bonnel.

## song writers

\$ Songwriters \$ There's \$\$ In It—  
Tells you how to write and compose song-poems; everything the songwriter wants to know. Money order or cash, 40 cents. Universal Art and Advertising Co., South Bend, Indiana.

## "Write the Words for a Song"

Your manuscripts are very valuable and mean money to you if they are properly handled. Write us before submitting them to anyone else. Let us tell you about our interesting propositions. Send us your name on a postal.

**UNION MUSIC COMPANY**  
405 Sycamore St.  
CINCINNATI, OHIO

RECEIVED A NEW IMPORTATION OF French Beret Tams in all colors. Price \$4.00. Write for Booklet 10T.  
**YOUMANS**, 581 Fifth Ave., New York City

## stage lighting

STAGE AND STUDIO LIGHTING APPARATUS AND ELECTRIC EFFECTS  
Universal Electric Stage Lighting Co.  
Klieg Bros., 240 W. 50th St., New York City  
Send 4 cents for 96-page Catalog H. D.

## sport wear

## sweets

**CHERI SUPER-CHOCOLATES** assorted lb. box \$1.25, parcel post prepaid, insured. Best you ever tasted at any price or the best with our compliments. Cheri, Inc., 142 So. 15th St., Philadelphia. 5244

## tickets

Save money by using "KEYSTONE" ROLL TICKETS  
Without Exception the Best Looking and Lowest priced Tickets on the Market and None Better at any Price.  
**KEYSTONE TICKET CO.** SHAMOKIN, PA.  
Only Roll Ticket Printer in Pennsylvania who can furnish the Union Label

**TICKETS**  
COUPON AND STRIP  
There is but One BEST—Those Made by  
**WELDON, WILLIAMS & LICK**  
FORT SMITH, ARKANSAS t.f.

HAVE YOU SOMETHING TO SELL? The Market Place will sell it. A four line advertisement costs only 84c. a week.

ONE LARGE ADVERTISEMENT in center of the Market Place which is Free will award enough results to pay for a small advertisement for 1 year. Write for particulars.

## toilet preparations

TWO WEEKS' HAIR GLOSS BY STREET OF BRUSH  
Express No. 3 Gloss lasts 2 weeks or money refunded. Non-injurious. \$1 from dealer or by mail. Samples 10c.  
Express Mfg. Co., Dept. 70, 36 W. 29 St., N. Y. t.f.

## wanted jewelry

I pay liberal cash prices for Diamonds, Pearls, Jewelry  
**LORENTZ**, 65 Nassau St., N. Y. C.

**PAYS** **CAPITOL CURIO SHOP**  
Highest Prices for Penn Tickets—Diamonds and jewelry  
1451 BROADWAY, at 5th STREET, N. Y. C. t.f.

ABSOLUTELY highest prices paid. What have you to sell? See TRIGGER first, 787 Sixth Ave., near 45th St., New York City. Penn tickets, diamonds, jewelry, gold, silver, guns, musical instruments, gold outfits, handbags, hats, anything. t.f.

## PROVIDENT DIAMOND CO.

Provident Loan Tickets, Diamonds, Penn Tickets, Gold, Silver, Platinum, Pearls, Precious Stones at Full Cash Value. Estates Appraised Free.  
Bet. 4th & 5th Sts. or Times  
598-7th Ave., 59 Salway, Bryant 5737. t.f.

**DIAMONDS** and Precious Penn Tickets Bought.  
**JACK'S CURIOSITY SHOP**, 2 Lafayette Ave., cor. Flatbush Ave., Brooklyn, N. Y. t.f.

**BORG** Buys Diamonds, Old Gold, Silver, Platinum, Antiques, Penn Tickets, Artificial Teeth. 146 W. 2nd Street

## wig makers

**WIGS** **TOUPEES MAKE-UP**  
Send for Price List  
**G. SHUNDHELM**  
109 W. 46th St., New York t.f.

**WIGS** FOR STREET OR STAGE  
Call or Write for Catalog  
**Alex. Marks**, 65 LIGHT ST. ALBANY, N. Y.

## I PAY LIBERAL CASH PRICES

FOR

Diamonds, Pearls, Jewelry

## LORENTZ

65 Nassau Street

New York City

## song writers

DO YOU COMPOSE? Don't publish songs or Music before having read our "Manual of Song-writing Composing & Publishing," indispensable to writers, 25c. Bauer Music Co., 135 East 34th St., N. Y. t.f.

MUSIC COMPOSED TO WORDS, with free publication; orchestration and band parts; staff of qualified composers; some "hits." **DENNIS B. OWENS, JR., INC.**, Kansas City, Missouri. 21-23

HAVE YOUR SONG ADVERTISED AND SOLD by a high-class Singing and playing Sextette which is making a complete tour of the United States. Write for particulars. Address, **BEACH SMILES QUARTET**, 408 Crutler Ave., Dallas, Texas. t.f.

ONE LARGE ADVERTISEMENT in center of the Market Place which is Free will award enough results to pay for a small advertisement for 1 year. Write for particulars.

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WANT TO BUY SOMETHING Advertise for what you want in The Market Place and you will get it. Address Market Place Manager, Dramatic Mirror, 133 W. 44th St., N. Y.

HAVE YOU ANYTHING TO SELL? Then Use the Market Place! All the Advertisers On These Two Pages Have Found It Pays.

## stage lighting

STAGE EFFECTS—Spotlights and supplies, bought, sold and repaired, save 50%. **Newton Art Works**, 305 West 15th Street, New York. Catalogue Free. Telephone 2171 Chelsea.

STAGE LIGHTING APPLIANCES  
Everything ELECTRICAL for the Stage.  
**Display Stage Lighting Company, Inc. t.f.**  
314 West 44th Street. New York City

FOR RESULTS Use The Market Place. That You will Get Results is Proved by the Large Number of Advertisers Using it. Rate 30c. a line with time discounts. 4 lines minimum space accepted.

HAVE YOU ANYTHING TO SELL? Then Use the Market Place! All the Advertisers On These Two Pages Have Found It Pays.

## supplies

**Powers No. 6-B Simplex Style S** slightly used at very low prices.  
**Mazda Lamps—National Carbons**  
Mail orders promptly attended to  
**CROWN MOTION PICTURE SUPPLIES**  
150 W. 46th St., N. Y. C. Phone Bryant 4116



**WILLIAM  
COLLIER**

*Famous star of many stage successes who is now a Select star. His first picture, which will soon be released, is entitled "The Servant Question"*



## BROADWAY BUZZ

FROM LOUIS R. REID

"THE stage is all set," ran the story in the *Evening Sun* regarding the imminence of Nicky Arnstein's arrest. Quite right, quite right. The Arnstein affair has been a melodramatic comedy from the start, and only the stage would be suitable for its romantic flavor.

**There is Always Someone**

to take the joy out of life, always some crusading spirit who simply will not place any faith in the immorality of the soul. Mount Vernon certainly cannot be as pictorially interesting as heretofore since all theatrical posters there now show but strips of white paper between hips and toes.

Cover up the ankle, cover up the thigh

Is Mount Vernon's unofficial censor's cry.

**The Dreary Task Goes On**

and it never seems to end. Day by day men are seen carrying art objects from the various schlosses of Wilhelm to be placed on sale in America. Chairs, thrones, swords by



the gross, bric-a-brac, tables, sculpture, painting, crowns and steins which once decorated the Kaiser's palaces are being transported here. We have no use for the steins, least of all for that one which used to require the services of six servants to lift to Wilhelm's mouth, but the swords may come in handy in case New Jersey secedes from the Union.

**The Greatest Box-Office**

attraction in New York right now is the Honorable Babe Ruth, the colossus of swat with the Yankees. He is not only hitting the ball hard but he is making a dent in the Saturday afternoon patronage at the theaters.

**In the Suit to Decide**

who composed *Tipperary* there seems to be a pretty contest between Victor Herbert and O. A. Asch, a concert violinist. Victor hummed *Tipperary* and then hummed the tune which, it is alleged, was plagiarized, and said that he did not consider one an imitation of the other. But when Asch followed with violin interpretations of the two tunes, reporters, it is said, agreed that the music was the same. Let Victor now play the violin and Asch hum and see what the result will be.

**Mexico Can Be Relied Upon**

once every three or four years to furnish inspiration to the musical comedy manufacturers. But what Mexico forgets is that the American playgoing public is a fickle public. There is no longer a crying demand on the American stage for señoritas and sombreros and toreadors and stiletos and all the rest of the paraphernalia of comic opera revolution.

Still I have an urge to write a stanza About the bewhiskered old Carranza.

**Would You Know Them**

under such names as  
George Shaw  
Herbert George Wells  
Francis Bacon  
Will Collier  
Samuel Bernard  
Thomas W. Wilson  
Katherine Gordon

**You Will Not Be Able**

to tell musicians from any one else, says Marcus, if the barbers' strike continues for any length of time.

It may be all very well to phone union headquarters and have a barber sent to your home or your office, but there is the telephone service to consider. Three million men telephoning for a shave. Three million men a-cursing, long may they rave.

**Someone Once Said**

that the United States was divided into two classes of people—press agents and press agented. Perhaps, this fact inspired a lecturer in Newark to declare the other night that we were a nation of liars. He should have been more explicit. He should have said we were a nation of 50,000,000 liars.

**It May Be Cruel**

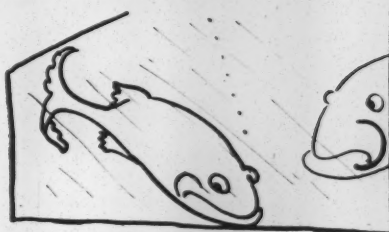
to harass chorus girls in economic matters, but it has to be done occasionally for the sake of art. The First National Bank has been closed to members of the Dillingham companies, and chorus girls in "The Night Boat," "The Girl from Home" and other musical comedies must now



carry their money elsewhere. The increasing prosperity of chorus girls may have had something to do with the destruction of a sacred tradition. Certainly the sight of large bank rolls in various parts of the stockings was not encouraging to the standards of symmetry that Mr. Dillingham was trying to maintain. In the good old underpaid days the custom was hardly noticed. But today—well, today it is different.

**Did You Know His Name Was John?**

I didn't. Not that I didn't care either. I have been many times to his place lying in the shadow of Columbus' statue. But I never took heed of the name. I always considered it merely a state of mind. The news leaked out last week. The name John Reisenweber figured in the public prints.

**A Scene at the Equity Benefit**

which provoked considerable amusement in the audience represented Elsie Mackaye as a stage applicant and Florence Moore as a stage director.

Miss Mackaye: "I would like a part in your new play."

Miss Moore: "What experience have you had?"

Miss Mackaye: "Well, I've lunched at the Knickerbocker."

**The Claridge Will Replace**

the Knickerbocker, it is safe to assume, as a qualification for a professional stage engagement when the latter is remodelled into an office building. But can the Claridge, can any hotel in the Roaring Forties withstand the march of commerce now that a good part of their former revenue has been removed by Mr. Volstead? The sentimentalists will shed many a tear over the passing of the Knickerbocker. Was it not the home of Old King Cole and the Forty-second Street Country Club and the most bountiful free lunch which ever assailed a hungry actor's nostrils?

**"What the Nation Needs**

is a good five-cent cigar," observed Vice-president Marshall the other day. If he continues to make many more such sage remarks he will make the Vice-President's chair a really conspicuous place.

Spirit plays may come and go.

One or two may tarry;

The only one I care to see

Is "Mary Rose" by Barrie.

**Is the Stage Behind the Times**

is a question that often intrigues the interest of the serious-minded theatrical chroniclers. It would seem as if it must always be answered in the affirmative. The old clothes movement which has been rivaling Arnstein, Mexico and the Republican primaries in public interest will not reach the stage before next May, at which time it is very likely high prices will have been greatly reduced.

**Isn't There a Movie Comedy**

in the case of the formerly vicious Colorado town—a town which, it is said, once made the villainies of a William S. Hart drama seem paltry enterprises—that elected the other day an entirely feminine government from mayor down to tax collector?

**Music Fitting for an Infant Republic**

The first American composition to be produced in Germany since the war was heard last Friday night when John Alden Carpenter's *Adventures in a Perambulator* was played at a concert hall in Berlin.

**Broadway Primer**

(Sixth Lesson)

Q. What is a "Hit"?

A. Any play that receives six favorable notices out of twelve.

Q. What is a "Triumph"?

A. Any play that receives seven favorable notices out of twelve.

**A New Idea for Broadway**

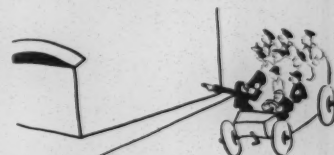
When Senator Thomas of Colorado, comes in to the Senate Chamber without his wig it is the official signal to his colleagues that Spring has arrived. Why do not one or two of our musical critics and actors achieve the similar distinction of announcing the change of the seasons to the Broadway world—say, at a first-night performance.

**It all Depends on the Point of View**

The cost of living has increased only 35 per cent, headlines the *World*. "But then that *World* was always optimistic in a period of Democratic Administration," said a lady who telephoned to her husband to join her at breakfast.

**Trip to Chinatown Buses**

have added an item of considerable interest to sight-seers that seems to compensate for the rather monotonous passage from Times Square to Doyers street. They now pass the Belasco Theater—or at least one did



the other night—and when they are exactly opposite the playhouse the guide sonorously informs the tourists that a "great Chinese drama, 'The Son-Daughter' is being presented at the Belasco Theater which you are now passing." You will agree, Hector, that publicity has many devious paths.

A demi tasse of whiskey,  
A teacup of wine,  
Helps you to happiness,  
Wherever you dine.

**If You Believe**

in sentiment in the theater you will be grateful to Charles Dillingham for the restoration of "The Girl from —," in the title of his new musical play. It has been nearly three seasons since a musical comedy has appeared on Broadway with the title of "The Girl from —." Was it not "The Girl from Brazil" that was the last representative of the line? "The Girl from —" used to flourish five or six times a season in the good old days. When any producer was unable to arrive at a suitable title he always sought refuge in "The Girl from —."

Now that the discovery of gold in Siberia has been reported there are probably any number of political prisoners in Russia who would like to be exiled there.

REEL

COMICS



Harold Lloyd in "His Royal Slynness" (Pathe) shows a new way to encourage a backward beast



Roscoe (Fatty) Arbuckle in a sentimental mood shows a photographic style of the early eighties (Paramount)



Here is Fatty having recourse to the prophetic qualities of the daisies—another sentimental custom



Larry Semon in "School Days" (Vitagraph) is a diplomatic flirt. He wins

the teacher while at the same time he woos sweet sixteen across the aisle



# THE PREMIERE OF A PLAY IN PARIS

BY WILLIE DE LIGNEMARE

## Parisian and New York Audiences Compared — Art of Dress More Than Creation, It is an Art of Interpretation — A Plea for Alliance Between American Dress Houses and Theater

**T**HERE are, I have discovered, only two social occasions in America which may be said to suggest the premiere of a play in Paris—and they are the first gala performance of an opera, of somewhat sensational features of production, at the Metropolitan Opera House, and the opening of the Ziegfeld "Follies." The arts may be unlike but here alone have I discovered the same fusing of "types" of social prestige; dazzling nouveau riche and professional bizzarrie, which make up the extraordinary social mosaic we call in Paris the First Night Audience.

However, nothing so astonishes the American or English visitor to Paris as the fact that above these various pictorial strata is a high intellectual tension—the curious mental alertness of the trained specialist. And, to me, the Parisian audience is a highly trained

### Collective Specialist

on rendering the most interesting verdict on a play of any city in the world.

More is there included in such a decision and the fact that the audience rises to a great responsibility seems peculiarly Parisian. A "great" audience has brought into the theater something of the *feu sacré* which, at rare intervals, is attributed to the actor. And this sensitive plate is offered to the actor upon which to etch his dramatic interpretations.

Continental society possesses inexhaustible mental animation. We go in for sports far less than any other country, and exercise instead by means of perpetual fencing between the sexes.

Now the Mondaine of Europe has everything at birth except her individuality. That she must work for. She is taught that this

### Is a Serious Business

from childhood. Hence, although in the nature of things she must, in the eyes of the world, remain forever a "clever amateur," there are, nevertheless, innumerable women of title who rank with the connoisseur.

I know of those who play or sing so well that a professional debut would be the natural thing under other circumstances. There are many who write professionally, and under a nom de plume contribute wise, witty, or diabolically clever essays, poems and plays to the magazines of Europe. Women painters have risen from the ranks of society to the place where they have secured honorable mention at international exhibitions and the novelist of prestige is an old story. Amongst these women the glimmer of genius is sometimes more than hinted at.

Over here you have your Mrs. Thomas, a woman of rare beauty, who writes admirable verse; Mrs. Whitney, who has worked with surprising energy in the difficult field of sculpture; Mrs. Lydig, a woman internationally famous, now a patronne of Spanish art in America. There may be many others but these I know and admire for their determination to acquire a professional technique when hampered by great wealth.

Now it is this

### Professional Attitude

of the members of society of an older civilization which I think is so wonderful in the theater. Here we have an audience which is composed of women who in their youth, if not always beautiful, achieved their own

Metropolitan Opera House management conduct it. The subscriber has given assent to the program outlined, by a renewal of subscription. It has thus agreed that the new plays submitted in the list offer delectable morsels.

Thus a management produces and



WILLIE DE LIGNEMARE

of Hickson, Inc., whose writing of fashions as related to the stage is authoritative through his many years in Paris and London

chic with a degree of perception as to the elements of exotic dress nothing short of terrifying—it is genius—it is a career. It is these women who make the couture possible. They are its inspiration—its life. Such women easily communicate the psychology of dress to the fascinated male.

It may be said to have become a form of acute specialization to both sexes, and although I have lived in all the countries of Europe and have studied the first night audience from many angles, I believe that of Paris

### Exceeds Them All

in a certain quality of perception. Please remember that a season's program has been announced exactly as your Boston Symphony and

thus an auditor approaches a play over there. All your talk over here of a municipal theater merely means you are preparing to deal with play production on this basis. The only reason it moves slowly is that it is embryonic in idea both to management and public. Nevertheless it is inevitable. As a powerful factor it is not to be denied its place in the growth of the seven arts in America.

This preparation in advance gives to an audience a sharply responsive interest. It has encouraged the management to produce a play. It renders a verdict from this angle. Can't you see what this

### Unity of Approach

means to both playwright and actor?

It gives immense and genuine importance to such an event. I never hear the use of the word luck as I do over here.

Now too many of your theatrical readers have been in Paris for the August premieres to attempt any description. Suffice to say the dullest auditor can see sparks flying before the rise of the first curtain. And no matter how indolent the air of the graceful creature who artistically drapes herself over the edge of the box to contemplate the assemblage through ennuied slits of eyes, she is tingling to her finger tips with expectation of an adventurous evening—why adventurous? Well, she is certain of seeing several fascinating women put through a thorough-going grilling by an author who knows his business.

He is going to produce

### A New Triangle

—either two men will furiously, yet politely, become aware that they are rivals for the love of a most adorable woman or she will be forced to contemplate a rival for power in the life of one extraordinary man. Either way, she is sure of a superb exhibition of sirenizing.

Not only will the author produce new ideas of the ways of a woman of resourcefulness under such a strain, but what she is to do will be done with chic—in a new silhouette by Callot, Doucet, Poiret or Premet.

Now, I ask you, in Heaven's name, if both male and female Paris could desire a more ecstatic occasion. Besides every one is there. Are they not themselves a vital part of the success? Can it be registered against their convictions? Mais non! The audience is, therefore, the success. They bring to it their responsibility and this is the wonderful thing.

The American first night is a

### Highly Emotional

occasion. It is responsible for a degree of excitement which it never seems to understand, nor to recognize as a verdict rendered.

After the smoke dies away the cold grey atmosphere of a second night is generally required for a rational verdict—Alas! How bad that verdict at times! Personally, I enjoy these first nights in New York, but they do not deceive me. The social side is wholly detached from any effort to realize that a huge attempt is being made by playwright and management to penetrate to the intellectual consideration of theatrical wares placed on sale.

But I hover on the great outer rim of a big subject including a mere consideration of

### Exotic Modes

as introduced by the Drama!

On the theory that dress lowers or heightens a woman's apparent vitality, and that it thereby augments or depreciates her power of attraction, is a fashion-art built. This theory is the corner-stone of the art of the couturier. No matter how novel, interesting, vital or subtly charming a gown as a creation may be, it is none of these things on the *wrong woman*. The art of dress is, therefore, more than creation! it is in addition an art of interpretation. In-

(Continued on page 1082)



# THE NEW PLAYS ON BROADWAY

## "HIS CHINESE WIFE", Another Attempt to Prove that Kipling Was Right

Drama in Four Acts. By Forrest Halsey and Clara Beranger. Adapted from the story, "The Unwanted One," by Mr. Halsey. Staged by Hal Briggs and Jack White. Gowns and hats by Madame Alberta. Miss Delmar's First Act dress by Bendel. Scenery and furnishings by Clifford Pember. Produced by the Blaney Company, at the Belmont Theater, May 17.

Mrs. Alaide Barrington.....Frances Neilson  
Mrs. Corinne Sturgis.....Leah Winslow  
Elise.....Vernon Brown  
Cecelia Sturgis.....Ethel Wright  
Livingston Sturgis.....Frank Connor  
Rodney Sturgis.....Forrest Winant  
Mrs. Rodney Sturgis.....Madeline Delmar  
Wan Ti Ti.....Laura Clairon  
Mrs. Maria Victoria Sturgis.....Mabel Bert  
Mrs. Caroline Stockton.....Jane Meredith  
Inspector.....George L. Brown  
Jane.....Frederica Going

Playwrights have long been fascinated by the Kipling philosophy that East shall never meet West. Time and again they have set it forth in dramatic form, sometimes absorbingly, sometimes tediously but always with a certain amount of sincerity. Some day an intrepid soul will be daringly original and will plunge into a convincing exposition of a theory that East can and shall meet West, economically and socially.

"His Chinese Wife" follows the well-worn path that has been trod by many playwrights. It attempts to show the heart-burning tragedy that lies upon the course of an international marriage between a young American of high social caste and a Chinese girl, in the event that the American ushers his bride into his exclusive family circle. Unfortunately for the audience it follows the medium of the novelist rather than that of the playwright. Drama is subordinated to words.

The contrasts between Orient and Occident in manners and morals are not forcefully or subtly revealed. There is an effort to display fine writing which mars any possibility of cumulative suspense which a play of this kind demands. Repartee which could only occur on the printed page flows abundantly.

The New Jersey household in which Forrest Winant went to pot and ruin is shocked when he turns up again, apparently redeemed by a Chinese bride, with whom he returns. The family, with the exception of a philosophic and kindly grandmother, scorn and abuse her, but end in accepting her patronizingly. Then enters the vampire who tries to wreck Forrest's new happiness and almost succeeds. Only the decision to return to China—there to live "10,000 spring-times"—saves the day for him.

The first night performance went on interminably. The start was inexcusably delayed until nearly nine o'clock. Mr. Winant acted with sense for the graphic which he demonstrated so effectively in "Kick In," while Madeline Delmar was the Chinese bride, intoning her speeches monotonously, indulging in tried-and-true pidgin English, though playing with enthusiasm and appropriate sincerity. Laura Bert brought considerable poise and graciousness to the part of the grandmother. Frank Connor, Ethel Wright, as a priggish church worker; Leah Winslow and Frances Neilson were others who gave able performances.

LOUIS R. REID.

## "His Chinese Wife" Has Familiar Stamp —"Respect for Riches" a New Life for Devereux—"All Souls' Eve" Spirit Play —Strindberg in 35th Street

### "THE RESPECT FOR RICHES" Actor-Made Comedy of English High Life

Comedy in Four Acts. By William Devereux. Presented by Sanger and Jordan at the Harris Theater, May 11.  
Sir Robert Chesleigh.....William Devereux  
Sir Guy Brampton.....George Giddens  
Louis Hirsch.....Fred Tiden  
John Ricker.....Hamilton Christy  
Lady Brampton.....Julia Stuart  
Mrs. Kenyon.....Alexandra Carlisle  
Mrs. Warrington.....Lucille Watson  
Clara Warrington.....Muriel Martin  
Muriel.....Florence Malone  
Partridge.....Nancy Lewis  
Jules.....Louis La Bey  
Henry.....Frank Bixby

Surround an English house party with social ambition, place at convenient intervals hedgerows of epigrams, label the guests as representatives of high life, mark out a golf course and lay in a supply of bridge score books and you have a "modern British comedy," according to the authority of William Devereux. Now Mr. Devereux is chiefly known to fame as an expert-portrayer of butler roles. In play after play he has been seen as a quiet, inoffensive servant in a distinctive and aristocratic household. The work undoubtedly palled on him. All butlers have their reactions.

Therefore, it is more than likely that Mr. Devereux believed he could shake off his servile shackles, so far as the stage was concerned, by writing a play in which he was to appear as some one much higher in the social scale than a butler—as something, in truth, that is called a hero. In "The Respect for Riches" he is indeed a hero, and he is probably enjoying the experience, though, it is safe to say it will be brief.

In short, "The Respect for Riches," while it provides Mr. Devereux with a long-sought opportunity, does not entertain one. It is artificial, if not downright preposterous. The characters have little vitality and the scenes are wholly conventional. And



to add to the impression of artificiality the author has drilled epigrams into the text that ripple off the tongues of the characters with an almost Smart Set frequency.

Alexandra Carlisle has abandoned her political adventures in Massachusetts long enough to assume the leading role of a young English widow who seeks an entry into the highest social circles by passing herself off as a woman of wealth. She runs afoul of one or two compromising situations which threaten to entangle her with the wrong man. But she gets the right man in the end—a suitor of her earlier and more discreet years. Miss Carlisle was charming and beautiful in the part and probably did as much with it as any actress could.

Mr. Devereux was handicapped in his role of the hero, as was also Lucille Watson as one of the chief epigrammatists. George Giddens, a good actor, made the most of an unsatisfactory part, and Fred Tiden was sufficiently ominous as the villain.

LOUIS R. REID.

### "ALL SOULS' EVE" Another Spirit Play Makes its Entrance Into Our Midst

Play in three acts by Anne Crawford Flexner. Staged by Homer Saint-Gaudens. Decorations by Mrs. Sidney Harris. Scenes designed and executed by J. M. and A. T. Hewlett, built by Phillip Lennon. Produced by John D. Williams at Maxine Elliott's Theater, May 12.  
Alison Heath.....Lola Fisher  
Peter.....Leland Chandler  
Katy.....Eleanor Hutchinson  
Olivia Larkin.....Anne Faystone  
Jim Heath.....Cyril Keightley  
Dr. Sandy McAlister.....Clifford Dempsey  
Edward Knox, Jr.....Walter Kingford  
Norah.....Lola Fisher  
Tom Larkin.....John Thorn  
Rua.....Manabozho

John D. Williams, not to be outdone by his colleagues, has brought forward



his contribution on the subject of spiritism. It is entitled "All Souls' Eve," and has in it first rate material for a movie of the sentimental type, but as a play it is merely an example of theatrical opportunism.

The entire play is built up to, and down from, a "big scene" in which a young mother who has died returns to save her child from dying with the croup. There seems little reason for anyone to have come from such a distance when all that was necessary was to call the doctor who was waiting outside to be called. But the child's father had sent the doctor away in anger, and the nurse usually so watchful had fallen asleep unaccountably on the floor and was impossible to wake for some cause unknown only to Mrs. Flexner. So what was there for any poor spirit to do but came back and call the doctor?

The first act deals with getting the mother killed off. This is accomplished by means of an automobile accident after various and devious circumlocutions. The last act is a vapid Hawaiian idyll in which matrimony between the two stars is postponed until eleven o'clock at any cost.

Several years ago Belasco produced a play called "Over the Hills," which dealt with the subject of a spirit mother who returned to look after her child's welfare. It was treated in a far more imaginative way, and was better acted. But it never saw the light of Broadway. Mr. Williams has not had the good judgment to leave his opus in the hinterland where Mr. Belasco left his. That is however where it belongs.

Lola Fisher is miscast, both as the

young mother and the Irish maid, who assumes the mother's soul. Her Irish brogue smacks of the Swedish and she is sticky-sweet most of the time. Cyril Keightley does as well as possible with the role of the husband. It is one of those characters who go to the dogs and reform, and generally change their minds off stage between acts at every opportunity.

JOHN J. MARTIN.

### "THE DANCE OF DEATH"

#### Theater Guild Produces Strindberg Play at Private Performances

Play in two parts by August Strindberg. Translated by Edwin Bjorkman. Condensed version by Henry Stillman. Play produced by Emanuel Reicher. Settings designed by Lee Simonson, painted by Robert Bergman. Costumes by Elizabeth Parker. Produced by the Theater Guild at the Garrick Theater, May 9.  
Edgar.....Albert Perry  
Alice.....Helen Westley  
Judith.....Pauline Polk  
Curt.....Dudley Digges  
Allan.....Robert Donaldson  
Jenny.....Valerie Stevens  
The Old Woman.....Mary Content  
The Lieutenant.....Walter Geer

As the fifth production of the season, for members only, the Theater Guild elected to give a play which though devoid of popular appeal offers to the scrutinizing eyes of students of the theater a fine subject for laboratory dissection. Such being the obvious and only function of such a play as "The Dance of Death," it seems strange that it should have been mutilated to such an extent that there is almost nothing left to dissect.

Henry Stillman is responsible for the mayhem. He has endeavored to telescope the two separate plays which Strindberg called Part 1 and Part 2, into a form brief enough to occupy only one evening. In this process, whatever there is of interest in the dramatist's work is lost, and the result is sudden and unaccountable actions by the people concerned, and a constant repetition of horrors which after a while assume farcical proportions.

Part 2 at best is an inferior play, but when added to the end of Part 1 it is practically without value. Whatever the function of Edgar's unconvincing reformation in the end of Part 1, it is nullified by his resumption of villainy in Part 2. The psychological oddities of Strindberg's characters and his uncanny gift at gripping dialogue are clearly revealed in the first act which has been tampered with, least, if indeed at all, but the remainder of the evening is a series of jerks and jolts that are provocative chiefly of laughter.

Albert Perry played Edgar with great power and sureness. The abnormal mentality of the man he projected with such conviction, such restraint, that one sympathized with him even at the height of his deviltry. Helen Westley looked her very best and played her very worst. In her hands the extremely vital Alice became a blank. Her lines were merely read, and that at times in a language which sounded closely akin to Chinese. Dudley Digges, questionably cast as Curt, played intelligently as always, and occasionally with brilliance. JOHN J. MARTIN.



## "MIDSUMMER NIGHT'S DREAM"

### Ellen Van Volkenburg's Marionettes in Shakespearean Fantasy

Comedy by William Shakespeare, "disarranged" by Ellen Van Volkenburg. Produced by Ellen Van Volkenburg at the Little Theater, May 18.

Puppeteers: Dorothy Chase, Rolla Lyon, Hettie Louise Mick, Marie Pinckard, Cornelia Ripley and Violet Turner.

Fairies have come into their own at the Little Theater. Ellen Van Volkenburg has stepped out of the tragic mood of "Medea" to bring to the kiddies a most refreshing and unusual glimpse of fairies as they ought to be. Here are no stiff-winged tinsel creations out of a costumer's box; here are veritable fairies, the sort that young and old alike must believe in whether they will or no.

In adapting such a play as "Midsummer Night's Dream" to the understanding of children, Miss Van Volkenburg has been faced with a task. How she has surmounted it is worthy of notice. The story of the four lovers, which forms the main theme of the play as it is generally presented, has been completely eliminated. Hermia, Helena, Lysander, Demetrius, Theseus and the fair Hippolyta appear but once, and then only as an audience for the rustics' play. The main accent of the production is put upon the quarrel of Oberon and Titania, with the delightful low comedy of the rustics as a contrast. The result is scarcely Shakespeare, but it is such a thoroughly delightful bit of fantasy that it would be most unappreciative to cavil. Will Shakespeare himself is probably smiling

good naturedly in his grave at the manner in which Miss Van Volkenburg has "disarranged" his work.

The staging is admirable. Beautiful lighting effects give the mood of fairyland charmingly, and the marionettes themselves are things of delicate imagination. The playing of the puppeteers is practically without exception good. Especially well played are the scenes between Bottom and his crew of clowns, all of whom are keenly characterized and acted with a rare good humor.

The production has been made particularly for children, but any grown-up who has not totally forgotten the thrill of fairy tales can spend a very enjoyable hour or two with Miss Van Volkenburg's puppets.

JOHN J. MARTIN.

## "QUESTION OF TIME"

### Woods Presents New Play in Wilkes-Barre

A. H. Woods' new offering, "A Question of Time," drew very good houses for three nights and two matinees at the Grand. The play by Emily Ann Wellman is termed a dramatic novelty in three acts with fifteen cinemologue flashes. As a scenic production it is a wonder; in fact, it seemed to please from every standpoint.

The argument deals with the misunderstandings, trials and tribulations of modern domestic life as experienced by a young married couple from their honeymoon days to final realization of the bigger and fuller understanding.

Miriam Elliott heads an excellent company.

BRIGGS.

## AUSTRALIAN NOTES

### Emilie Polini on Tour—Australian Films Successful—Opera and Revue

TAITS, ever resourceful in enterprise, are giving country patrons a chance to see Emilie Polini in some of her best work for the spring season. They have revived "The Little Damsel" for matinees only, and at night are playing "Kindling," which is running to huge houses, and next week will revive "Eyes of Youth" and "De Luxe Annie" by special request. The supporting artists include John de Lacy Fennside, Ray Lawrence, Kay Souper, Cecil Brooking, Harry Roberts, Maggie Moore Fitzherbert and Olive Wilton. It is rumored that Frank Harvey is about to join this management shortly.

The firm is also the first to introduce a complete "diggers" company of entertainers at present at the Playhouse. Their attraction is "Mlle. Mimi," and it was produced by Captain Keightly, M. C. Lindsay Kemble is the female impersonator, and he is mainly responsible for great laughter throughout the show, and Evans Jennings and others help in the excellent entertainment, which is being well patronized.

Raymond Longford is just completing his third picture for the E. J. Carroll management. He is very keen on this venture and is quite sanguine of its eclipsing his former efforts, "Ginger Mick" and "The Sentimental Bloke." The Australian made films are now on a solid basis, thanks being due mainly to Longford Carroll and "Snowy" Baker, who have persevered in spite of much an-

tagonism and great financial difficulties.

J. C. Williamson's attractions in Sydney are: "The Sleeping Beauty" at the Criterion, grand opera at Her Majesty's and the "Passing Show of 1920" at the Royal. The artists concerned with the former are Winifred Roma, Evelyn Lynn, Maggie Dickinson, Peggy Doran, Dorothy Hastings, Margaret Sutcliffe, Marriott Edgar Geo. Welch, Herbert Leigh, Sydney Yates and the Egbert brothers. Wenmanism is used in full strength as regards the production, scenery, etc., and the dressing and musical portions of the show are likewise good.

The opera company principals are Walter Wheatley, Valenti, Collier Lois, Mummery, Errol, Amy and Eileen Castles, Patti Russell, Leah Myers, Elsie Treweek, Thelma Carter, Gladys Verona, while Carl Formes, the baritone, sings beautifully at practically every performance and besides is THE actor of the combination.

The "Passing Show" registers a paysheet of over 40 artists, besides the chorus and orchestra and stage hands. They all have little to do except Phil Smith, who is good all through the show. The first act is entirely his from the rise of the curtain.

"Tails Up!" produced by J. W. Jackson for Hugh D. McIntosh, is a poor attempt at revue. They seem to be having most satisfactory results financially. BRUCE R. HUTTON.

# BROADWAY TIME TABLE—Week of May 24th

Play	Principal Players	What It Is	Opened	Theater	Location	Time of Performances
Abraham Lincoln	Frank McGlynn	Inspiring historical drama.	Dec. 15	Cort	West 48th	Eve. 8.15 Mat. W. & S. 2.20
Adam and Eva	Ruth Shepley, Otto Kruger	Well acted light comedy	Sept. 13	Longacre	West 48th	Eve. 8.30 Mat. W. & S. 2.20
All Souls' Eve	Lola Fisher	Reviewed in this issue	May 12	Maxine Elliott	West 39th	Eve. 8.30 Mat. W. & S. 2.30
As You Were	Sam Bernard, Irene Bordoni	Vastly amusing revue	Jan. 27	Central	Bway & 47th	Eve. 8.30 Mat. W. & S. 2.30
Betty Be Good	Josephine Whittell, Eddie Garvie	Musical comedy by Riesenfeld	May 4	Casino	Bway & 39th	Eve. 8.30 Mat. W. & S. 2.30
Beyond the Horizon	Richard Bennett	Drama of misdirected love	Feb. 2	Little	West 44th	Eve. 8.30 Mat. W. & S. 2.30
Buddies	Donald Brian, Peggy Wood	Comedy with soldier heroes	Oct. 27	Selwyn	West 42nd	Eve. 8.30 Mat. W. & S. 2.30
Clarence	Alfred Lunt, Glenn Hunter	Comedy of youth by Tarkington	Sept. 20	Hudson	West 44th	Eve. 8.30 Mat. W. & S. 2.30
East is West	Fay Bainter	Chinese Pag O' My Heart	Dec. 25, '18	Astor	Bway & 45th	Eve. 8.30 Mat. W. & S. 2.30
Ed. Wynn Carnival	Ed. Wynn	Superb clowning	Apr. 5	New Amst'dam	West 42nd	Eve. 8.30 Mat. W. & S. 2.30
The Famous Mrs. Fair	Henry Miller, Blanche Bates	Excellent domestic comedy	Dec. 22	Miller's	West 43rd	Eve. 8.30 Mat. W. & S. 2.15
Florodora	Eleanor Painter, George Hassell	Prententious revival	Apr. 5	Century	Central Park W.	Eve. 8.30 Mat. Th. & S. 2.15
Foot-Loose	Emily Stevens	"Forget-Me-Not" revived	May 10	Greenwich Village	Sheridan Sq.	Eve. 8.30 Mat. W. & S. 2.30
The Gold Diggers	Ina Claire, Bruce McRae	Comedy of chorus girls	Sept. 30	Lyceum	West 45th	Eve. 8.15 Mat. W. & S. 2.15
His Chinese Wife	Forrest Winant, Madeline Delmar	Reviewed in this issue	May 17	Belmont	West 48th	Eve. 8.30 Mat. W. & S. 2.30
The Hole in the Wall	Martha Hedman	Crook-and-spook melodrama	May 10	Morocco	West 45th	Eve. 8.30 Mat. W. & S. 2.30
Honey Girl	Edna Bates, Lynne Overman	"Checkers" set to music	May 3	Cohan & Harris	West 42nd	Eve. 8.30 Mat. F. & S. 2.30
The Hottentot	William Collier	A horsey farce	Mar. 1	Cohan	Bway & 42nd	Eve. 8.30 Mat. W. & S. 2.30
Irene	Adela Rowland	Above-average musical comedy	Nov. 18	Vanderbilt	West 48th	Eve. 8.30 Mat. W. & S. 2.30
Jane Clegg	Margaret Wycherly	English character drama	Feb. 23	Theater Guild	6th & 35th	Eve. 8.30 Mat. W. & S. 2.30
Laurel	Molly Pearson, Tessa Kosta	Kitty MacKay set to music	Apr. 6	Nora Bayes	West 44th	Eve. 8.30 Mat. Th. & S. 2.30
Lightnin'	Frank Bacon	Delightful character comedy	Aug. 26, '18	Gaiety	Bway & 46th	Eve. 8.30 Mat. W. & S. 2.30
Look Who's Here	Cecil Lean, Cleo Mayfield	Musical farce of domestic tangles	Mar. 2	44th St	West 44th	Eve. 8.30 Mat. W. & S. 2.30
Macushla	Chauncey Olcott	Irish romantic drama	May 17	Park	Columbus Circle	Eve. 8.20 Mat. W. & S. 2.30
Midsum'r Night's Dream	Ellen Van Volkenburg's Marionettes	Reviewed in this issue	May 18	Little	West 44th	Special performances
Martinique	Josephine Victor, Emmett Corrigan	Drama of the tropics	Apr. 26	Eltinge	West 42nd	Eve. 8.20 Mat. W. & S. 2.30
My Lady Friends	Clifton Crawford	Sparkling farce	Dec. 3	Comedy	West 41st	Eve. 8.25 Mat. Tu. & S. 2.25
The Night Boat	John E. Hazard, Ada Lewis	Excellent musical comedy	Feb. 2	Liberty	West 42nd	Eve. 8.30 Mat. W. & S. 2.30
Not So Long Ago	Eva Le Gallienne	Comedy of the '70's	May 4	Booth	West 45th	Eve. 8.30 Mat. W. & S. 2.30
Page Mr. Cupid	Ernest Truex	To be reviewed	May 24	Shubert	West 44th	Eve. 8.20 Mat. W. & S. 2.30
Passing Show of 1919	Blanche Ring, Chas. Winninger	Zippy, extravagant revue	Oct. 23	Winter Garden	Bway & 50th	Eve. 8.15 Mat. Tu., Th. & S. 2.00
Respect for Riches	Alexandra Carlisle	Reviewed in this issue	May 11	Harris	West 42nd	Eve. 8.30 Mat. W. & S. 2.30
Scandal	Chas. Cherry, Francine Larrimore	Comedy with a punch	Sept. 12	39th St.	West 39th	Eve. 8.45 Mat. W. & Sat. 2.30
Shavings	Harry Beresford, James Bradbury	Rural comedy of Cape Cod	Feb. 16	Knickerbocker	Bway & 39th	Eve. 8.30 Mat. W. & S. 2.30
The Sign on the Door	Marjorie Rambeau, Lee Baker, Lowell Sherman	Melodrama with a murder	Dec. 19	Republic	West 42nd	Eve. 9.40 Mat. W. & S. 2.30
Smilin' Through	Jane Cowl	Play of spirit influence	Dec. 30	Broadhurst	West 44th	Eve. 8.30 Mat. Th. & S. 2.30
The Son-Daughter	Lenore Ulric	Pell Street dramatized	Nov. 19	Belasco	West 44th	Eve. 8.30 Mat. Th. & S. 2.30
The Storm	Helen MacKellar	Pieces of love and forests	Oct. 2	48th St.	West 48th	Eve. 8.30 Mat. Th. & S. 2.30
What's in a Name	Billy B. Van, James J. Corbett	Artistic Revue	Mar. 19	Lyrie	West 42nd	Eve. 8.30 Mat. W. & S. 2.30
The Wonderful Thing	Jeanne Eagels	A French Pag o' My Heart	Feb. 17	Playhouse	West 48th	Eve. 8.30 Mat. Th. & S. 2.30
<b>Vaudeville</b>						
Vaudeville	Rooney and Bent, Lew Brice	Revue, songs and dances		Colonial	Bway & 62nd	Eve. 8.00 Mat. daily 2.00
Vaudeville	Kitty Gordon, Rae Samuels	Songs and again songs		Palace	Bway & 47th	Eve. 8.00 Mat. daily 2.00
Vaudeville	Hatty Carroll Company	Revue		Riverside	Bway & 96th	Eve. 8.00 Mat. daily 2.00
<b>Motion Pictures</b>						
Jenny Be Good	Mary Miles Minter	Youthful romance		Rivoli	Bway & 49th	1 P. M. to 11 P. M.
Jee' Call Me Jim	Will Rogers	Character comedy		Strand	Bway & 47th	1 P. M. to 11 P. M.
Old Lady "31"	Emma Dunn	Story of old romance		Capitol	Bway & 50th	1 P. M. to 11 P. M.
The Silver Horde	Myrtle Stedman	Rez Beach picture		Broadway	Bway & 41st	12 M to 11 P. M.
Thou Art the Man	Robert Warwick	Melodramatic comedy		Rialto	Bway & 42d	1 P. M. to 11 P. M.
Why Change Your Wife?	Gloria Swanson	Problem play			Bway & 41st	1 P. M. to 11 P. M.



# STAGE NEWS OF THE WEEK

## EMERSON TO DENY CHARGES OF LACKAYE IN OPEN DEBATE Equity Fight for Presidency Reaches Crisis Be- tween Warring Factions

WHO will be elected president of the Actors' Equity Association? Wilton Lackaye or John Emerson? Aye, that is the question of the hour. But ere the present campaign is over and the defeated man has folded up his political tent and congratulations are in order for the next executive a hot fight is being waged between the Lackaye and Emerson factions. So heated has become the battle for the chief office of the players' association that the respective candidates will meet in a joint debate in the Hotel Astor which will be open to all members in good standing. Expenses will be met upon a "50-50" basis by both contingents. The date of the debate will likely be set for a Sunday afternoon within the next few weeks. This debate is expected to create as much general interest almost as the famous Lincoln-Douglas debate, with each faction having personal managers conducting the preliminary activities leading up to the ballot decision.

Last week from the Lackaye headquarters an invitation was extended to Emerson to meet the former in open debate upon the issues of the campaign. The Emerson adherents were elated this week when Jack Devereaux, manager of the John Emerson-Ethel Barrymore campaign, announced that Mr. Emerson had accepted the Lackaye invitation and that he (Emerson) would show delight in answering the charges of the Lackaye supporters against the present Equity administration.

This week Mr. Emerson made the following statement:

My platform is very simple. I stand squarely upon the achievements of the present administration. The strike, of course, was won by the self-sacrificing help of every loyal member of the Association, but it was successfully engineered and managed by the present officials, under the extraordinarily capable leadership of Frank Gillmore. Every candidate on our ticket unreservedly endorses the work of Frank Gillmore, whom the opposition forces have persistently opposed. They loudly proclaim that they are not fighting Frank Gillmore, but their actions do not bear out their words.

Since the strike, under the present administration, the Association has grown from 2,700 members to over 8,500, while the Chorus Equity has grown from 500 to nearly 3,000 members. A motion picture branch has just been established which promises to bring in from 2,000 to 4,000 members during the coming year and jurisdiction has just been secured over dramatic authors and composers.

During the same period every manager in New York has been taught a wholesome respect for the organization until now the A. E. A. is recognized by every producing manager as the only representative organization of actors in America, and one with which he has to deal.

All these results have been brought about by sane, constructive, conservative methods as opposed to the ultra radical and destructive methods which unfortunately caused the decline in power of the White Rats.

It is my contention that the administration which has accomplished such extraordinary results for the A. E. A. during the past year is certainly better fitted to continue that work than a radical group of agitators most of whom have had no experience whatsoever in the administration of the Association affairs.

A dash of real political "mud slinging" was given the Equity fight when the Emerson faction charged the Lackaye supporters of using the Equity offices to send out what they (Emerson's supporters) branded as a

"fake ballot." This ballot, according to the claim, carried only the names of the Lackaye candidates, one being mailed to every Equity member in the country. A stamped envelope went along, with a request that the ballot be returned immediately.

The Lackaye headquarters have issued a statement, signed by Lackaye, charging errors in the campaign conducted by Emerson, with Lackaye denying certain alleged statements by Frank Bacon, supporting the regular ticket, and saying that charges of slander are orally preferred against Grant Stewart for alleged "dissemination of spirit" as well as agitating incorrect stories against Mr. Lackaye, charges also being preferred against Mr. Emerson.

Thus the battle rages and wages, with the culminating crux the proposed debate between Lackaye and Emerson.

### Play by Iden Payne

"Poe," a play by Ben Iden Payne, art director of Charles Frohman, and Thomas Wood Stevens, head of the school of drama of the Carnegie Institute of Technology, received its first performance in the theater of the Carnegie Institute of Technology on Tuesday, May 18.

## FIVE YEARS AGO TODAY

Ned Wayburn Produces "She's in Again" at the Gaiety with Ada Lewis and Edwin Nicander in the Cast.

Washington Square Players Produce Maeterlinck's "The Miracle of St. Anthony" at the Bandbox.

Granville Barker Produces Euripides' "Iphigenia in Tauris" in the Yale Bowl.

"The Island of Regeneration" with Edith Storey and Antonio Moreno Is Released by Vitagraph.

### Opera Season in Havana

The Bracale Opera Company, featuring Caruso and Barrientos, began an engagement at the Nacional Theater in Havana, May 12, presenting the opera "Marta" before an enthusiastic and distinguished audience, including the President of the Republic and his family, cabinet officers, diplomats and the president of the Banco Nacional. The great tenor and prima donna were given veritable ovations, receiving many curtain calls. Manager Bracale was also called to the stage. Although orchestra seats are thirty dollars each there is a large subscription and a brilliant season is anticipated.

### New Winter Garden Show

"Cinderella on Broadway" is the title of the new extravaganza which will follow "The Passing Show of 1919" at the Winter Garden. This new production will be the twenty-seventh extravaganza to be produced there. The book and lyrics are by Harold Atteridge, music by Bert Grant, with incidental music by Al Goodman. The piece will be staged by J. C. Huffman, under the personal direction of J. I. Shubert.

## ADMITS CHORUS EQUITY

### Actors' Association Takes in 3,000—Favors Picture Branch

The Actors' Equity Association, at a meeting at the Hotel Astor last Monday afternoon, admitted the 3,000 members of the Chorus Equity Association into the main organization, and also passed resolutions advocating the formation of a motion picture branch.

The meeting, which was held behind closed doors, was particularly interesting by reason of several sharp arguments indulged in by supporters of John Emerson and Wilton Lackaye, rival candidates for the Equity presidency at the coming election. Mr. Lackaye fought nearly all of the proposed amendments unsuccessfully, but succeeded in tabling a resolution in favor of the so-called one-man clause, which would give control of the organization to a single individual in an emergency.

### Colored Actors Get Charter

The Colored Actors and Performers' Association of New York City has been granted a charter by the Secretary of State.

It is a membership corporation and has been formed for the purpose of providing a clubhouse for the benefit of actors, musicians and theatrical performers, and to promote the mutual interest and development of its members.

## IS THAT SO!

Grant Mitchell has been added to the cast of "Scrambled Wives" which Adolph Klauber is producing.

Roland Young and Ernest Glendinning, head of the cast of "I'll Say She Does," a musical version of Avery Hopwood's farce "Our Little Wife."

Adelina Patti Harrold, daughter of Orville Harrold, the opera singer, has joined the cast of "Irene."

Jose Ruben sailed last week aboard the Carmania for London to join his wife, Mary Nash, who is appearing there in "The Man Who Came Back."

Memphis Russell, last seen in "Always You," has been engaged for the new musical play, "Page Mr. Cupid."

Helen Christie and Anna Schuyler have been added to the cast of "Betty, Be Good" at the Casino.

Leon Cunningham, of the Sothorn and Marlowe company, will have two one-act plays, "The Wondership" and "The Dralda Blossom," produced by the Little Theater in Madison, Wis.

Lumsden Hare has succeeded Charles Waldron in the support of Nance O'Neil in "The Passion Flower," which has gone on tour.

### Alonzo Price's Summer Season

Alonzo Price, stage director and author of "Somebody's Sweetheart," has engaged the company with which he will present musical comedy stock, for the summer season, at Parsons' Theater, Hartford. Listed among the principals are Norma Brown, Clara Palmer, Irene Rowan, Harry Short, Roy Cutter and Tom O'Hare. The opening bill has been announced as "Sometime." It is Mr. Price's intention to present, the week commencing May 31, his latest musical comedy, "Black Eyed Suzanne," with Nonette in the title role. Stanley Ridges and Will Oakland will also be brought to Hartford for that week's engagement.

### Young People's Theater Bill

The Young People's Theater, under the direction of Mme. Alberti, will present for two performances at the Garrick, May 21 at 3 P. M. and May 22 at 10:30 A. M. the fantastic pantomime, "The Queen of Hearts," and the two act Drama League Prize play "The Steadfast Princess." The cast will include Edgar Stehli, Julie Davies, Morgan Farley, Nora Stirling, Ottillie Amend, A. M. Wolfe, Wilmont Heitland, Elizabeth Dale and others.

### "Daddy Dumplin'" in June

At the Royal Alexandria Theater in Toronto on June 14 Earl Carroll, in conjunction with Edward H. Robins, will present Tom Wise in "Daddy Dumplin'," a comedy by George Barr McCutcheon and Mr. Carroll. It will come to New York next season.

### "Tomorrow's Price"

"Tomorrow's Price," by Samuel Shipman and Percival Wilde, with Taylor Holmes heading the cast, will be produced in Stamford on May 26 by A. H. Woods.

### Acquire Boston Theater

Charles W. Groll and Edward A. Relkin have acquired all stock of the Waldorf Amusement Company, which controls the Waldorf Theater, Tremont Street, Boston, the largest theater in New England, with a seating capacity of 3,600. They took possession on May 15. Joseph Lebowich of the Theater Realty Company, New York, represented Harry A. Kelsey of the Waldorf Amusement Company, and Charles W. Groll and Edward A. Relkin.

### Plays for Australia

Among the season's plays which Walter C. Jordan has acquired for Australia and New Zealand, for the firm of J. C. Williamson, Ltd., and for South Africa for the African Theaters Trust, are: "Nightie Night," "The Little Whopper," "The Sign on the Door," "Wedding Bells," and "My Lady Friends." Mr. Jordan also sold "Nightie Night" to Sir Alfred Butt for England, and has acquired the exclusive agency on "My Lady Friends" for Great Britain.



# STAGE NEWS OF THE WEEK

## NATIONAL PILGRIMAGE PLAY New Oberammergau to Be Established in Southern California

A NATIONAL and annual pilgrimage play is to be established in America, it is announced, by a committee of prominent men and women throughout the country who are desirous of making America a spiritual centre for the world. Southern California has been chosen as the new Oberammergau to which it is expected that pilgrims will travel to see the great story of the New Testament, as they did before the war to the small South European resort.

The committee which announces the forthcoming Pilgrimage Play at Hollywood near Los Angeles, consists of the Right Rev. Philip M. Rhinelander, D.D., LL.D., D.C.L., Bishop of Pennsylvania; the Right Rev. Joseph H. Johnson, D.D., Bishop of Los Angeles; George Arliss, President of the Actor's Church Alliance, Violet Oakley, Clayton Hamilton, Mrs. Charlemagne Tower, Edward W. Bok, Mrs. Otis Skinner and Mrs. W. Yorke Stevenson, founder of the Philadelphia Art Alliance, and the Rev. Dr. Edward Gates Hill, pastor of Mother Church of Presbyterianism in America.

Unlike the Passion Play of Oberammergau which depicts only the last week of the life of Jesus, the Gospel play to be presented here will offer a visualization of the entire life of Jesus so far as it is given in the Scriptures. The setting of the pilgrimage play will be at Hollywood, between the arms of two great hills, where a temporary stadium will be erected. But the rural setting of this play will be enhanced by all modern accessories of the modern art theater for interior scenes and supernatural representations. All that art can give of music, drama, lighting, singing, pageantry and decorations has been consecrated to present the teachings in a clear and forceful dramatic form. The properties used, for example, the tools of laborers and the costumes, are to be made from authentic collections.

Already, it is announced, general national support of this project has been evinced. Various high officials in the Catholic Church have signified their approbation and commendation of this venture.

### Mrs. Morosco Claims "Peg"

Annie T. Morosco last week obtained an order from Supreme Court Justice Lydon requiring her husband, Oliver Morosco, to show cause why he should not be restrained from exercising any acts of ownership or control in "Peg O' My Heart."

Mrs. Morosco sets forth in her affidavit what purports to be a copy of a bill of sale made out to her on Dec. 20, 1912, by her husband, in which he conveys to her all right, title and interest in the play.

The profit that should have accrued to her, Mrs. Morosco avers, is more than \$250,000.

### Belasco Back

David Belasco was among the 1,395 passengers who arrived this week from Europe on the Baltic of the White Star Line. He was met at the pier by theatrical and business friends who escorted him to the Belasco Theater, where he was accorded a reception by the members of his companies in New York.

Mr. Belasco said he had gone abroad for a threefold purpose: to see the new plays in Paris and London, to discuss plans for a proposed Belasco Theater in the English capital, and to confer with Puccini, who is to compose an opera around "The Son-Daughter."

### Death of David Kessler

David Kessler, veteran Jewish actor, died at the Beth Israel Hospital, following an unsuccessful operation. Mr. Kessler, who was sixty years old and recognized as one of the greatest Yiddish actors in America, broke down Wednesday night at the Lyric Theater, Brooklyn. Mr. Kessler leaves a widow and three daughters. Only one of the daughters, Ida Kessler, is on the stage.

### To Produce at Brighton

John J. Gleason and Fred Block have formed a partnership and leased the Brighton Beach Music Hall for a term of years. The firm will make a radical departure in conducting the music hall, as they will inaugurate a policy of presenting musical comedies, making new productions and giving two performances a day. The first production will be made on Decoration Day. In the autumn the new firm will present plays in Broadway theaters.

The first production is a musical one, and is entitled "Maid to Love." The book and lyrics are the work of Raymond Peck, who won his first fame, along with Elsie Janis, when he wrote "The Vanderbilt Cup," for George C. Tyler. The music is by Percy Wenrich. Ira Hards is staging the dialogue, and Robert Marks the musical numbers.

### Three More Plays Close

"The Girl From Home" will be withdrawn from the Globe Theater at the end of this week. George White's "Scandals of 1920" will probably be the next attraction at the Globe, opening during the week of June 7. "The Ouija Board" will end its engagement at the Bijou Theater this week. It will open in Boston next Monday night.

This will be the last week of "Mrs. Jimmie Thompson" at the Princess Theater, the engagement closing Saturday night.

### New Revue

William Morrissey is preparing a Summer revue all of his own. Elizabeth Brice will be his star. Edward Madden is writing the piece.

## TWENTY YEARS AGO TODAY

Henry V. Donnelly Stock Company Revives "She Stoops to Conquer" with Cast Including Dorothy Donnelly and Charles Waldron.

"Carmen" Is Sung by the Drury Opera Co. of Negroes at Lexington Opera House.

Wagenhals and Kemper Announce Production of "King John" with Modjeska as Constance.

DeWolf Hopper Announced to Replace Peter F. Daily in the Weber and Fields Company.

### Mme. Kalich Closes

Madame Bertha Kalich, after a long and successful tour in "The Riddle Woman," closed her season Saturday at the Majestic Theater in Brooklyn. After a brief rest, Madame Kalich will go abroad in June, stopping in London and Paris, on her way to Florence, where she will visit Eleanor Duse. For next season Madame Kalich has acquired the rights to Jacob Gordin's "Sofya Korona" and a new play by a prominent American dramatist.

### "Smilin' Through" Closing

Jane Cowl will end her run in "Smilin' Through" at the Broadhurst on May 28. The play will reopen in the West in July, and will be seen in London, with the present cast, next February.

### "The Lady of the Lamp"

The name of Earl Carroll's Chinese play has been changed from "The Way to Heaven" to "The Lady of the Lamp." It will be brought to New York in the Fall.

### TO HEAD FIDELITY

Henry Miller to Succeed Geo. M. Cohan as President

George M. Cohan will relinquish the Presidency of the Actors' Fidelity League at the annual election of that organization at Henry Miller's Theater on Tuesday afternoon, May 25. Henry Miller will be elected, and Mr. Cohan will accept the Vice Presidency.

The reason advanced for Mr. Cohan's retirement is that the press of his productions makes it impossible for him to devote the necessary time to the Fidelity.

Other candidates at the Fidelity election will be Louis Mann, Second Vice-President; Howard Kyle, Secretary, and Ruth Chatterton, Treasurer. They will be elected for one year.

### Cort Releases Leonard

Eddie Leonard has purchased his contractual "release" from John Cort, paying \$5,000 for it, and has plans to appear next season in a new show called "Spree and Knees of 1920," which is being written by Alex. Sullivan, the well-known New York newspaper man and sports editor. Leonard will supply the score, with Robert Law, the scenic artist, handling the production end. Leonard has been routed to the Coast in "Roly Boly Eyes." He expects to open in the Sullivan show around Labor Day, with a New York engagement under consideration.

### Cast of "The Bat"

Wagenhals & Kemper's return to the field of drama will be inaugurated on June 14 in Washington. The play is "The Bat," which is the joint work of Mary Roberts Rinehart and Avery Hopwood. The cast is made up of Effie Ellsler, Sue MacManamy, Harrison Hunter, Ernest Stallard, Stuart Sage, Kenneth Hunter, Robert Vaughan, May Vokes and Sam Kim.

### Police Objected to Number

When the newly reorganized "Tic Tack Toe" show, which has Sophie Tucker as its principal member, played last week in Pittsburgh, it ran afoul of the police authorities during the middle of the week. They objected to the "manicure number," saying it was immoral and would have to be eliminated. Too much opportunity for "hand holding" was the main reason given for the objection.

### To Take Vacation

Fred and Adele Astaire, who were the dancing feature of the Charles Dillingham show, "Apple Blossoms," and which has closed its present season, are taking a rest, with a vaudeville engagement ready for them any time they want to devote several weeks to it. They will rejoin the show when it reopens the new season in Chicago next August.

### To Musicalize "Misleading Lady"

"The Misleading Lady," presented here some years ago, is to be made into a musical comedy. Edgar MacGregor will make the production.

### Woods Makes Hart an Offer

A. H. Woods has offered William S. Hart a fabulous sum to return to the stage next season and play under Mr. Wood's management. It is understood Mr. Wood's offer amounts to \$15,000 a week with a guarantee of forty weeks.

The offer from Mr. Woods, it is said, was taken to Mr. Hart by a special emissary sent to Hollywood. Although Mr. Hart has been considering the Woods offer for a week, he is said to have reached no decision.

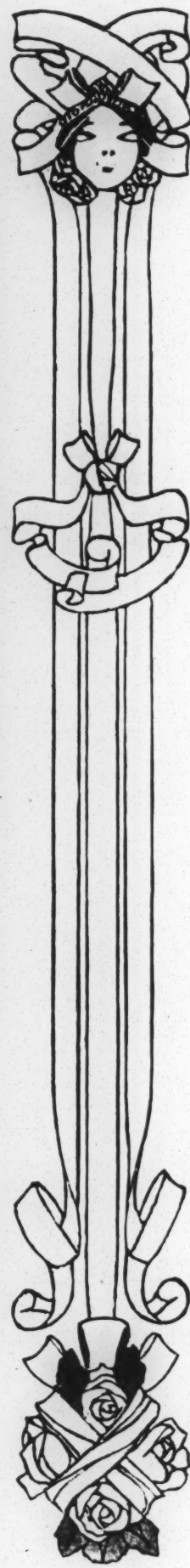
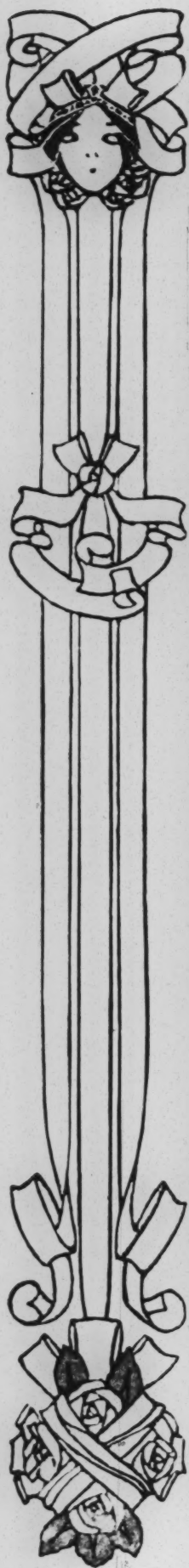
Last Fall Mr. Hart formed his own producing company to make pictures for Famous Players-Lasky.

### Withdraw Zimbalist Play

Efrem Zimbalist's operetta, "Honeydew," has been withdrawn from its tour. It will be rewritten and restaged, and in the Fall will be presented in New York.

### To Star Anna Held, Jr.

Walter Hast plans to star Anna Held, Jr., next season in a comedy from the French, entitled "Exit Claudine."



### KITTY GORDON

*The beautiful prima donna who is appearing at the Palace Theater the week of May 24th in her cycle of songs. Among her best numbers are Fred Fisher's "Buddha" and "Rose of Virginia"*



# AT THE BIG VAUDEVILLE HOUSES

## A BILL OF JAZZ AT THE COLONIAL Belle Baker, Celestials and Friedland Appear

It is a jazzy bill at the Colonial this week, ranging all the way from a Chinese conception of the popular craze to the regular, conventional Dixieland product. *Davignean's Celestials* start the jazz procession with their novel act which comprises *Borromeo*, a pianist who thumps St. Vitus-like along the keyboard, playing notes with a veritable frenzy of muscle-shaking. He is *there*, as Broadway would say. And to make the Chinese representation noteworthy there are *Men Toy* and *Shun Tok Sethe*, two of the best shimmy artists in or out of Pekin.

Belle Baker continues the jazz output with a number of songs delivered in her inimitable style—a little bit intimate, a little bit characteristic of the Hebrew, a little bit of superb clowning. She makes significant in song any philosophy, particularly her latest morsel, *Oh, How I Laughed When I Think How I Cried Over You*. She also rendered Irving Berlin's *C-U-B-A*, an effective anti-prohibition song which starts with an Oriental note, but ends happily with a Spanish.

The *Lee Kids*, with all the assurance of stage children, delivered Tommy Gray's patter to the mild amusement of the audience. There is nothing of the essential naturalness and spontaneity about their act. It has unmistakably a studied character, an irritatingly precocious effort to "show off." *Jane* has personality, however, and a certain instinct for comedy. It will be interesting to watch her development, say, at the age of 17.

Anatol Friedland added to the jazz presentation with an elaborate musical revue which had a pictorial appeal in costuming and setting, the latter representing a vast keyboard in black and white. Soprano and violin solos and ballet dancing by an engaging sprite interspersed the syncopation. As a climax Friedland played some of his old successes. *Joe Bennett*, who used to amuse the midnight revelers at the Century Roof, appeared with his unique dancing steps a la levee. A little more polishing of his act, a little more cementing of its features and he will achieve headline honors. The fellow is droll and original.

Burt Gordon and Gene Ford won a hilarious response from the audience. *Gordon* is a new style of nut comedian, though his manner at times suggests *Willie Howard*. *Miss Ford* is an accomplished singer, and the act consists in attempts by her to teach *Gordon* the art of singing. Her efforts are amusingly futile, and his despair finally reaches *la-de-da* obligato stage.

Robert Hyman and Virginia Mann gave their effective comedy sketch, "Five Thousand a Year." *Robilio* and *Rothman* appeared in art posings, and *Mr. and Mrs. Gordon Wilde* gave time-honored shadow-graphs with the aid of their hands and a white screen.

REID.

## Belle Baker and Anatol Friedland at the Colonial—Harry Carroll Revue at the Alhambra—Fritzie Scheff and Henrietta Crosman at the Palace

### HARRY CARROLL RIOT AT ALHAMBRA George Kelly and Sylvia Clark Also Win Favor

Fresh from his three weeks' triumph at the Palace, *Harry Carroll*, "Wizard of the Ivories," brought his "Varieties of 1920" to the Alhambra and took Harlem by storm. He has surrounded himself with a bevy of beauties, including that lovely song-bird, *Grace Fisher*, and *Harry Miller*, clever dancer. But even greater than the charm of woman, song and ravishing costumes, was the appeal of *Harry Carroll's* ever-smiling personality—it "got" and "kept" his audience.

*Enos Frazer* opened the program, and, although billed as the "Ace of Thrillers," he might be called the Lord Chesterfield of Acrobats, for that coolly intrepid gentleman did his hair-raising stunts in apparel that would have done justice to the "Well Dressed Man" page of "Vanity Fair."

*George Kelly*, in "The Flattering World," a breezy satire on vanity, got a good hand from the time of his appearance until he returned to the wings, after repeated encores. The very unusually good character work of the actress who assisted *Mr. Kelly*, as "Mrs. Zooker," marked her as a comedienne, who is worthy of better things.

The sketch itself is full of a quiet sort of humor which is very well brought out by *Mr. Kelly* and his associate players. All in all, vaudeville has few playlets to offer which can surpass "The Flattering Word" either in its writing or in its acting.

"That Klassy Little Clown," billed as "The Glad Girl," and known as *Sylvia Clark*, has a style of humor all her own. With the aid of a few feathers she won many laughs from the audience with a serious-faced imitation of a jaded cabaret performer, and with the aid of a halo of flowers gave a travesty on classic dancing that won her repeated curtain calls.

*James C. Morton*, assisted by his versatile family, first created an uproar of laughter and then exhausted his audience and himself by too much slapstick comedy.

*James F. Kelly* and *Emma Pollock* were most refreshing in "Vaudeville Past and Present," which included a travesty on a murder trial and a revival of Bowery dancing that won the hearty approval of both the old and new timers.

*Mijares and Company* concluded the bill and lived up to their claims of being "the best of their kind" with a tight rope thriller that brought forth many soprano shrieks from the feminine portion of the audience.

LENZ.

### FRTZI SCHEFF IS PALACE STAR Roscoe Ails Appears in "Next to Closing" Position

After an absence of two years, *Fritzi Scheff*, the famous prima donna, is back at the Palace this week and she was one of the real "treats" of the bill. To those who had heard her sing time and again, it was the consensus of opinion that *Miss Scheff* never appeared to better advantage than she did Monday afternoon.

There were ten acts on the bill, with *Roscoe Ails* and *Midgie Miller* and the *Ails* jazz band in the "next to closing position." *Ails* worked hard to please and succeeded in scoring his usual big hit.

*Brown, Gardiner and Barnett* opened the show, with two men and a woman offering a mixture of singing, piano playing and dancing that pleased.

*Espe and Dutton* were "No. 2," with one of the men doing some heavyweight juggling that seemed unusually risky and dangerous.

*Eddie Buzzell* and *Peggy Parker* started a laughing bee with their bright little turn that carries a special setting.

*Felix Bernard* and *Jack Duffy* whooped things up nicely with a list of popular songs, and *Bernard* playing *Dardanella*, as he originally conceived the melody. *Duffy* used *I Love to Fall Asleep and Wake Up in My Baby's Arms*, *Don't Buy Me Posies*, *Mary Loved a Sailor* and *But I Don't Want a Doctor*, with *Duffy* working in his old standby, *Everybody Shim-mies Now*, with its usual success.

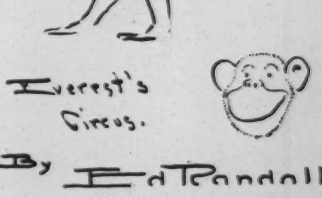
*Lew Brice* offered a 2 in 1 act when at close he and *Jack Duffy*, of the preceding act, trooped on, with the two exchanging a line of French and stage trimmings that scored the biggest hit for *Brice*. Preceding the "unexpected" comedy "bits" in "one" by *Brice* and *Duffy* was the routine of the regular *Brice* act in which *Brice* did some eccentric dancing and *Adelaide Mason* appeared as his principal feminine dancing support.

*Henrietta Crosman* and Company appeared in a new act, entitled, "Every Half Hour," that not only was an up to date travesty upon the "eternal triangle" but had a "surprise" twist through a melodramatic denouement that brought applause from the Palace regulars. *Miss Crosman* was delighted in her role as the wife who was sweet and pretty to the girl that would elope with her husband.

The second part offered *Bert Melrose*, the table-balancing clown, whose rocking stunt atop the tables brought the usual howl of laughter and delight.

MARK.

## Palace.





# ROYAL PROGRAM WINS APPLAUSE.

## Manager Darling Has Good Show for His Patrons

Up in the Bronx *Al. Darling* would be the mayor by popular choice in that busy, citified section, but *Al.* is too busy with the management of the Keith Theater there to devote his time to the civic activities beyond giving the residents "big time" vaudeville at the Royal.

It has been many moons since *Rae Samuels* has streaked her way through the house with her combination of ragtime, jazzed numbers, Rube and Yiddish songs, yet she is back there this week, with the regulars giving her a mighty warm greeting. *Miss Samuels* varied her routine, with the *Oh By Jingo*, and the Rube number standing out as the biggest favorites.

The show opened with an interesting "posing" act by *Margaret Stewart* and *William Downing*. The turn is programmed as "An Artistic Treat," and it lives up to its billing in every respect. *Dotson* was second, and this whirlwind negro dancer had the audience loudly applauding for more of his eccentric style of dancing.

*Bert Errol* was third. At the opening his work was only mildly received, but *Bert* didn't let that freeze him in the least, and before he had finished was a big favorite. He has a fine stage appearance, and dresses each feminine impression handsomely and elaborately. He received applause for his numbers, with *Bert* using a new one that he announced as an Oriental selection. The piece in question was *Purple Dreams*, young *Marty Bruner's* latest contribution to Tin Pan Alley.

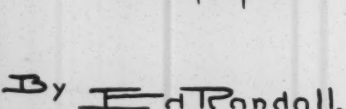
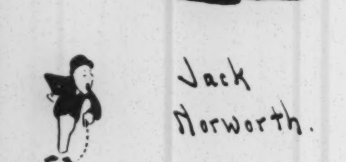
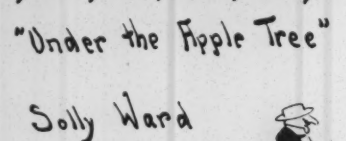
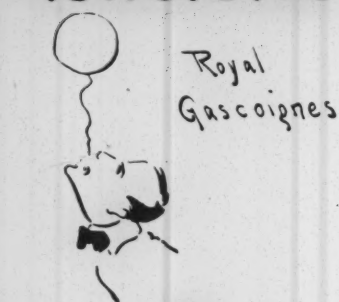
*Buster Santos* and *Jacque Hays* were the laughing hit of the first part, and their contrast in sizes rocked the house with laughter. The act is away from the beaten path of "sister combinations," and has comedy crossfire that other teams cannot copy or use.

The first part closed with *Yvette Kitzel's* elaborately and prettily costumed act, "Vanity Fair," which is in altogether different shape than when seen at the Palace more than a month ago. *James Templeton* has been specially inserted for his "original doll dance," also showing some remarkable kicks, doing a forward and back to the head that the other dancers are not doing. *Bobbie Folsom* is the principal feminine singer, and handles several numbers splendidly. The entire act is running much smoother than before. *Bobby O'Neil* is still the main player and sings and dances with his characteristic style.

After intermission appeared *Hershel Henlere*, the laughing success of the closing period, his piano work establishing him solidly. *Henlere* is an artist, and combines comedy to harmonious effect with his music. The audience obtained much satisfaction out of *Mrs. Gene Hughes'* sketch, with *Mrs. Hughes*, of course, the principal attraction, among her supporting players that includes *Benton Ressler*. After *Miss Samuels'* large-sized hit, the *Briants* closed the show successfully. An act of unusual acrobatic conception.

MARK.

# Riverside



# RIVERSIDE BILL LACKS SPIRIT No Speed Records Shattered in Any of Eight Acts

There are eight vaudeville acts at the Riverside this week, each one seeming to run through its allotted routine in a rather desultory manner. *Royal Gascoignes* steps out for the start with his clever juggling tricks, his pleasant little chatter en route, his faithful dog Tray and his ravishingly beautiful accomplice. His turn is the same as usual, and merits the applause it receives at the opening.

*Leon Varvara* plays a piano in the customary way, i. e., sitting firmly upon a conveniently placed stool, and wringing real music from the piano by a dexterous manipulation of the digital extremities. He is a nice appearing young chap and a musician withal.

"Under the Apple Tree" is a silly sort of thing encumbered with a grammar school wit and humor serving as the vehicle for a gorgeous fashion show. There are a host of pretty girls in the cast, and they take turns in issuing from a hole of the tree, clad in raiment calculated to make the eyes bulge, and they succeed, too.

*Solly Ward and Company* present their sketch entitled "Babies" nearly the same as at the Palace recently. *Solly Ward* is a ringer for *Sam Bernard* in appearance, gesture and speech, and he has even heightened the similarity by threatening to use pills as that renowned comedian does with *Irene Bordoni* in "As You Were." However, as a vaudeville sketch it is a good one, and the Riverside people liked it.

*Janet Adair*, in a simple Athenian gown, sang quite nicely, and to the very evident enjoyment of her listeners, several snappy little songs, making a decided hit with one concerning the difficulties attendant upon returning to civilian life after service in the army.

*Elinore and Williams* are rather low grade entertainers of the small time variety. Their joking is low, coarse, and at times verges on the indelicate.

*Jack Norworth*, with his melodious twang is ever popular wherever he appears. He gave the Morningside folks a new line of songs that they had not heard him sing before, and one or two old ones by way of an encore. Then he and *Miss Adair* presented their cute little two-act in the same manner as at the Palace, and were similarly applauded.

*Maud Muller* polished off the remainder of the program with a tuneless topical revue of more songs. She has a private band on the stage with her who are meritriciously dubbed her "assistants" which is an improvement on that little word beginning with a "J."

RANDALL.

## Introduces New Dance

*Alexis Kosloff*, who has a dancing studio at 145 West 43rd street, introduced a new ballroom dance entitled, "El Cat" (Cat Step) in the Far East Garden Room, Vanderbilt Hotel, Saturday afternoon, May 15. *Kosloff* conceived the steps for the routine, with special musical accompaniment, a new composition entitled *Land of My Dreams*, by *Louis Breau* and *Ray Henderson* being used.

# DRAMATIC MIRROR

## NEW SONGS THAT ARE MAKING A HIT IN VAUDEVILLE

<i>Dreaming In The Twilight</i>	<i>Fritzi Scheff</i>
<i>Purple Dreams</i>	<i>Bert Errol</i>
<i>It's Good To Be Good But</i>	<i>Buzzell and Parker</i>
<i>It's Lonesome</i>	<i>Georgie Price</i>
<i>Sahara Rose</i>	

## PRICE BIG HIT AT 81ST ST. THEATER Comedy Acts Help Out Success of Show Uptown

*Johnny Collins*, the Keith booker, who pencils in the weekly shows at the 81st Street Theater, slipped the house a lot of comedy this week and with it seasoned by songs, the result Tuesday afternoon was a show that the audience not only liked immensely but applauded accordingly.

Perhaps the biggest individual hit went to *Georgie Price*, who was at this house a few weeks ago when he subbed for an act that had to cancel, although at that time *Price* did not "introduce" his sister, *Lillie*. But little *Lillie* is with him this week, with the song routine switched considerably from that used at other houses.

She is not singing as many verses of topical songs, but is using more choruses and incidentally "doubling" more on numbers with *Georgie*. In her songs now are *I'd Like To Fall Asleep and Wake Up in My Baby's Arms, When My Baby Smiles At Me* which *Lillie* and *Georgie* jazzed, and *Sahara Rose*, the last named proving a big favorite and excellently rendered by *Georgie* and sister.

*Mr. and Mrs. Jimmie Barry* offered "The Rube" and scored a laughing hit all the way, with applause for the *Barrys* when they first appeared, showing they were remembered by the uptowners. They were "next to closing," with the *John Guiran* and *LaPetite Marguerite* dancing act at the tail end of the bill. *Mr. Guiran* and *Miss Marguerite* have one of the strongest dancing acts of its type in vaudeville.

*Margot and Francois* opened the show, with a routine of acrobatics that was well received. The woman does some clever stunts on stilts that is an interesting part of the turn.

The *Big City Four* sang harmoniously and registered a certain hit. One of their best numbers was *Oh By Jingo*.

*William Gaxton* and Company set a lively comedy pace with "The Junior Partner" that had *Gaxton* working up comedy through his speed and personality. He goes through that act like *Doug Fairbanks* wades into the films.

The feature film was the *Anita Stewart* subject, "The Fighting Shepherdess." Business was good Tuesday afternoon, notwithstanding that the weather was much against theater-going, the outdoors proving more popular through the long inclement winter and spring.

MARK.

## Miss Scheff to Head Show

According to plans now afoot, *Fritzi Scheff*, who is at the Palace this week, will head a new musical show that will be produced on Broadway next fall. *Miss Scheff* has a route offered for vaudeville but will accept the production engagement instead.

By Ed Randall.



## PANTAGES IN NEW VENTURE Vaudeville Magnate Reported Head of Novel Enterprise

The amusement world, ever looking for something new, will soon be given what it is looking for if a report now going about proves to be well founded. A new company is to be formed, it is said, which will provide an entirely novel form of theatrical entertainment. Just what it will consist of has not been made public, but the general scheme of the idea would seem to involve vaudeville and motion pictures.

It is reasonably certain that Alexander Pantages, the Western vaudeville magnate, is financially interested in a large way, and this in connection with the announcement that he has been considering for some time entering the field of motion picture production, gives a rather definite clue as to the nature of this new enterprise.

The recent experimentation at the Capitol Theater in New York has showed conclusively that pictures and other forms of amusement can be combined on the same program with great success. The combination of pictures and musical playlets similar to the vaudeville tabloid, will therefore be tried out first by the new organization in all likelihood.

Just who the officials will be, aside from the fact that Pantages himself will be in control is not certain, but the headquarters of the organization will unquestionably be in the East.

It was suggested that the Du Pont interests might be backing the undertaking, but this suggestion was vigorously denied, as was also the suggestion that the Shubert theatrical enterprises were interested. The venture will be solely in the hands of the vaudeville powers, with neither the film men nor the legitimate theatrical men having anything whatsoever to do with it.

### Bert Levy to Sail

Bert Levy and wife have engaged passage on the S.S. *Coronia* (Cunard Line) next Saturday, May 22, at 12 o'clock, their destination being England, where Mr. Levy will unveil the monument dedicated to his son, who was the first Canadian aviator killed in the war. Levy is to go to Berlin and appear there at the Winter Garden, the German managers holding Levy to a contract signed prior to the war.

### "Tink" Humphrey Here

Claude (Tink) Humphrey, an executive of the B. F. Keith Exchange headquarters in Chicago, is in New York combining business with pleasure. Since his arrival he has had several conferences with the New York heads of the Exchange. W. S. Butterfield, the Michigan theater owner and manager, also has reached New York for a visit.

### Will Join Show Abroad

Bert Errol, now playing a tour of the New York vaudeville houses, is under contract for a new show in London just as soon as he returns to that side later in the summer. Errol could remain here all year and play dates but must fulfill the contract signed before he came over this last time.

## NEW VAUDEVILLE ACTS

### Henrietta Crosman in New Dramatic Travesty

In a brand new sketch that runs a gamut of satire, travesty and melodrama, entitled "Every Half Hour" that was cojointly written by *Albert Cowles* and *Roy Briant*, *Henrietta Crosman* appears at the Palace this week. In its presentation *Miss Crosman* is assisted by *St. Clair Hales*, *Ida Stanhope* and *Albert Chianelli*. *Miss Crosman* acts the role of Mrs. Mary Hartley, who at the beginning of the sketch, is complacently assisting her husband prepare for a honeymoon trip with his affinity, *Amelia* (no last name programmed), played by *Miss Stanhope*. Bob Hartley is enacted by *Mr. Hales*. After twelve years of married life with Mary, Bob decides that he must up and elope with *Amelia*, with Mary informed of the whole procedure of the getaway plans with the affinity. There is a smart exchange of dialogue between husband and wife, with *Miss Crosman* adroitly and expertly "kidding" hubby throughout. Then *Amelia* calls for a visit, with "friend wife" greeting her warmly and then giving her some last minute instructions as to the administering of Bob's medicine, which ran mostly to divers pills of various hues. *Amelia* is panic stricken when she learns that Bob uses hair oil and wears big loose white gloves at night to keep his hands in condition to extract compliments from such worshippers as *Amelia*. It develops that Bob is a painter and has a classic accepted by an institution that offers him \$5,000 for the work. *Mons. Beaumont*, capitolly played by *Mr. Chianelli*, both as to looks and character, comes to look over the art product. He raves also about Mary's looks and then vanishes within the boudoir of Mrs. Bob to gaze at the painting in an adjacent room. Bob returns and upbraids Mary for unfaithfulness. *Amelia*, who has dodged behind a screen, emerges and says there's nothing doing on the proposed runaway. *Beaumont* rushes out. Mistaken identity has Bob ready to crush him physically. There is a quick turn to the melodramatic when *Beaumont*, drawing a gun, reveals his true identity as a master thief, there to garner Mary's pearls, with *Amelia* then discarding her make-believe as the "affinity" and introducing herself as *Beaumont's* wife. They are about to depart when Mary says the jewels they have are paste and that she would not be so foolish as to keep the genuine within her suite. The supposed pearls are then flung aside, with the *Beaumonts* rushing away boiling over with indignation and disappointment. Then Bob is amazed when wifely calmly tells him that the jewels are the genuine after all. There is a "sweet little scene," between Bob and Mary at the close. The act has merit, contains lyrical gems of inestimable value as flashed by *Miss Crosman*, and the "surprise twist" at the finale will help it sustain the high tide of criticism in vaudeville. Its main fault is its length, with a judicious shortening, making it of greater importance. *Miss Crosman* was bully while her support was entirely adequate. *Joseph Hart* produced the act which has a special "interior" setting.

MARK.

### Fritzi Scheff Scores Hit Upon Palace Return

*Fritzi Scheff* has not appeared at the Palace in several years, hence her return this week at that palatial vaudeville house is attended by unusual interest. *Miss Scheff*, Monday afternoon, never appeared younger and she is still young despite beliefs here and there that she is older than the hills. *Miss Scheff*, coming to this country in 1903, when in her teens. And she never appeared more attractive and charming to vaudeville "regulars," and her dressing was not only sweetly becoming but showed taste, elegance and harmony. *Miss Scheff* has *Gus Kleinecke* as her musical accompanist. There was a piano on the stage but *Mr. Kleinecke* "assisted" from the orchestra pit. As he has been with *Miss Scheff* for a number of years, the orchestral accompaniment was directed faultlessly. *Miss Scheff* was in splendid voice and the repertory used Monday enabled the prima donna to show its quality and quantity. Her opening selection was *Winds in the South*, followed by *Curly Headed Baby*, with *Miss Scheff* quitting the stage to make a change of dress and permitting her musical director to lead a number from the former *Scheff* show, "Mlle Modiste." *Miss Scheff* returned and sang a new number that seems particularly attuned to her range and register, entitled *Dreaming in the Twilight*. It's a little classic in its way and as rendered by *Miss Scheff* proved both entertaining and effective. *Miss Scheff* concluded her program with a medley that included a special arrangement of *Buddha*, *When You're Free and Girls*, both from "Apple Blossoms" and *I'm Always Building Air Castles*. Responding to enthusiastic applause, *Miss Scheff* obliged with *Kiss Me Again*. This was the song hit that became famous throughout the land as originally sung by *Miss Scheff* in the "Modiste" production. And how she sung it Monday. As long as *Miss Scheff* remains in vaudeville there isn't any doubt that the audiences will demand *Kiss Me Again*. As *Miss Scheff* is obliging she will include the number as an encore. Incidentally it is a treat to her to sing that new number, *Dreaming in the Twilight*. A final word is due regarding *Miss Scheff's* personal appearance. She is dressing her hair differently from previous appearances, her coiffure more in keeping with American customs, while her dressing struck a perfect chord in feminine adornment.

...

### Apache Dance Proves Feature of Opening Act at Palace

Opening the show at the Palace this week is a trio, carded as *Brown, Gardner* and *Barnett*, two men and a woman. One of the male members presides at the piano and has several numbers alone, his lyrical intent being a comedy fling that is unmistakable. He acts as musical director when the other man and woman are dancing, the latter having a routine that winds up with an Apache dance that has the woman whirling through space, with her hands clasped tightly around the neck of her partner. The act closed strong and received much applause. Hard workers. MARK.

## N. V. A. ANNUAL BENEFIT Fifty Acts in Hippodrome for Big Show May 16

With excellent weather and a wonderful advance sale, the annual benefit performance for the National Vaudeville Association took place Sunday night, May 16, in the New York Hippodrome and was a great success in every way.

Fully fifty acts reported at the stage door of the Hippodrome and thirty-one were permitted to appear, the show running through without a single hitch and proving one of the biggest benefits ever given by stage artists.

The Four Readings were the first act on the bill, with the Harry Carroll revue closing the long show. While some of the "promised acts" were unable to appear, there were a number of "added starters" which included the Readings, Aileen Stanley and the Rath Brothers.

It was "noticed" that for the first time in the history of a big show like this that two female impersonators appeared on the same bill, the Creole Fashion Plate doing his act just one position removed from that assigned Bert Errol. There was a rule that no encores were to be acknowledged, but the applause was so insistent for Eddie Leonard that he gave them *Ida*, while Belle Baker obliged with *Eili Eili* and Eddie Cantor tacked on a topical "extra."

The program included the following "acts": Belle Baker, Bernard and Duffy, Eddie Cantor, Leo Carrillo, Harry Carroll, James J. Corbett and Billy Van, Creole Fashion Plate, Ford Sisters, Bert Errol, Irene Franklin and Bert Green, Jimmie Hussey, Trixie Friganza, Juliet, Charles King, Lambert and Ball, Lee Kids (assisted by Tommy Gray), Eddie Leonard, Victor Moore, Elizabeth Murray, Georgie Price and Sister, Alan Rogers, Rae Samuels, Fritzi Scheff, Van and Schenck and the Jack Wilson Trio. Julius Lenzberg presided over the orchestra. There was a relay of announcers, with Ed Morton and Julius Tannen appearing from vaudeville for their part.

Among those who worked zealously on the benefit were Pat Casey, R. H. Burnside, M. Nelson and Ed Renton.

...

### Bert Gordon Now Working with Gene Ford

A few years ago, a pair of Yiddish youths, named the *Gordon Brothers*, Bert and Harry, offered a comedy act that had Bert Gordon working along the familiar stage comedy style of William Howard.

He showed a natural ability to "mug, clown and commede" and big things were expected of him. Now he appears in the vaudeville arena with a young woman named Gene Ford. The act offered is fashioned much after the type previously done by the brothers. But for some reason young Gordon is not doing as well as he should. Furthermore, at the 81st Street last week, the young feminine partner took the play away from him by her good work. The thing the act needs most of all a closing number. Bert Gordon should lubricate his comedy wheels, perk up and show the stuff of which he is made. MARK.



# IN THE SONG SHOPS

BY MARK VANCE

## James W. Casey and Harold Weeks Put Seattle on the Publishing Map—Song Contest for "Empty Arms"—Ray Miller's Jazz Players

**D**O you know Jim Casey of Seattle? Well, James W. Casey, the well known song writer, who wrote that wonderfully popular number, *Rainbow Isle, Hearts of the World, Down Kentucky Way* and other favorites too numerous to mention, and Jim Casey, bon vivant, good fellow, and the best pal the little old town of Seattle has ever had, are one and the same. He has been in New York for the past three months. While Grant's Tomb is an old sight for James, through many previous visits here, he always devotes much of his time to the makers of music along Music Row. Incidentally Casey has been boosting a new number that bids fair to eclipse anything Casey has ever written and that goes back to yesteryear when his hits included such a number as *Sing Me a Song of the Sunny South*. The new number is entitled *Haidee* that the Echo Music Company of Seattle has on its list. The men who form the Echo organization are Mr. Casey and a hustling, wideawake young graduate of the University of Washington named Harold Weeks, and right here we want to go on record as saying that Messrs. Casey and Weeks are putting Seattle on the map with their songs.

*Haidee*, so Casey modestly tells us, is a song on the theme of the slave girl of "Monte Cristo's" day and has just the sort of music that goes with such a subject to make it original, weird and popular. All the wisecracks in Tin Pan Alley, even those who think they are writing the last word in music, who have heard *Haidee*, declare it a "natural."

Aiding and abetting the Casey desire to put *Haidee* over is one Oliver G. Wallace, a composer of unusual note and a pianist and pipe organist of exceptional ability, and who is one of Seattle's favorite denizens, Wallace having a hand in giving the market such bully numbers as *Hindustan, Chong and Cairo*.

Only last week Casey

### Got a Wire From Weeks

saying that *Rainbow Isle* was proving the biggest seller that Seattle has ever had. Weeks is the owner of three music stores and the way his own possessions are disposing of the number is a criterion that its popularity is all that the western firm claims it is.

We like Casey and we like his style. He is not given to idle boasting, never hires a hall to make any flamboyant speeches regarding his work or what the Echo Company is doing, but does say a lot for his sidewheelers, Weeks and Wallace.

An unusual song contest

### For Empty Arms Is Now

announced. The World Music Publishing Company of 250 West 46th Street has just confirmed the report that a contest, unique and novel, is being inaugurated around its song, *Empty Arms*, which is being run in conjunction with the Park-White-side picture of that title. A prize of more than ordinary conception will be given. To the amateur who can write a "great" second verse for *Empty Arms* the World will issue a

contract for a period of ten weeks as a staff writer for the house, the weekly drawing stipend to be \$50, the World to supply the winner's transportation to and from New York City.

A. L. Nelson wrote a beautiful first verse and chorus and George Graff, Jr., who is the author of *Till the Sands of the Desert Grow Cold*, composed a wonderful fox-trot melody, but there is yet to be a second verse written for *Empty Arms*. Mr. Graff, who is a great believer in the amateur writer, ventured the suggestion that by offering this prize proposition the World might not only obtain a corking second verse but also be enabled to land a writer who might become one of Tin Pan Alley's best known writers.

In addition to the publisher's novel offer each exhibitor will give a prize for the second best verse written by one of the patrons of his theater and in addition to all this the state-rights man will award a prize to the best verse from the theaters in his territory.

Funny what a little song, a little ukelele and a breezy personality will do in a Broadway production. The other night Messrs. Morrison and Stewart brought "Betty Be Good" to town. They anticipated a lot of things and had hopes of many things, but they never dreamed that *Frank Crumit* would be the biggest hit in the show. But he was and he was ably assisted by *Vivienne Oakland* (formerly in vaudeville, and Shubert shows with her sister), and the number they used to such big success was entitled *I'll Take You Away*. This was written by *Hugo Riesenfeld*, and as sung by *Crumit* and *Miss Oakland*, with the ukelele effect and the jazzed swing so popular on Broadway, one lost track of the encores. Only recently *Crumit* was playing vaudeville as a "single." But he has a personality and a good voice that no doubt will keep him on Broadway for a long time to come.

*Ed Wynn* sure made a ten-strike

### When Ray Miller's

Black and White Melody Boys were added to his show-entertaining forces at the Amsterdam where *Ed* is now making financial hay while the box office harvest is on. This outfit comprises *Ray Miller*, *Tom Brown*, who was General Pershing's trumpeter in France, *Billy Fazio*, *Gus Lasaro*, *Emil Oliver* and *Jim Walton*. According to the *Miller* aggregation it was *Tom Brown* of the Melody Boys (trombonist), who first inducted "jazz music" into this neck of the woods, bringing the peculiar strains from New Orleans, and to *Brown* goes credit, according to the *Miller* boys, of being the first trombonist to use a derby hat to mute the instrument and thereby

obtaining strange effects now popular.

The story also runs that this same *Tom Brown* (of the Melody Boys) once appeared in a famous court case wherein one map was suing another for stealing an orchestration, and that he (*Brown*) was asked to define the exact meaning of the word "blues." *Brown's* answer was that "blues is blues." The court immediately held that "blues" could not be copyrighted as they could not be explained.

*Ray Miller*, the clever leader of this band of musicians, says that "jazz first came into the country from the African jungle by the way of the slave ships and Southern plantations. In New Orleans it was first called 'spasm music.'"

### The Miller organization has just Added the Popular Ballad

entitled *Daddy You've Been a Wonderful Mother to Me*, and in its playing the Black and White Melody Boys reveal to the audiences at the *Wynn* show the many tricks in "jazz." First the boys go into it in a sympathetic way, then swing entrancingly into the weird strains of a "jazz fox trot" and then into a "dizzy" whirlwind one-step.

Incidentally it can be said that *Miller's* band is using a new number written by *Ray Miller*, with *Fred Fisher* as collaborator. The title will be announced later.

Another big hit with the Melody Boys is *Jack Mills'* sensational Oriental number, *Manyana* (meaning in Spanish "tomorrow"). Orchestras are now besieging the Mills office for copies of this new hit. It has a haunting and original melody that has encores always in demand.

"Fads" may come and go

### But They Move in "Cycles"

according to the wisecracks along Music Row. But the men who make some of the "fads" remain unknown for the most part, although the palm is out right now to *Fred Fisher* for putting out a new number that may start another revolution of the song "cycle." *Fisher*, they declare, boils over with temperament, which explodes with a bang when set off by this matador of the song arena. He has just hit the bullseye with a song novelty entitled *Way Down in Barcelona Way*. Just to keep the midnight lamp burning *Fisher* has written extra comedy versions of a topical nature.

There are several young women connected with divers music publishing concerns who are considered invaluable in the general running of those organizations, and who lend first aid in making song hits bring home the financial bacon. Of this lot is *Irene B. Lipkin*, formerly of the Jos. W. Stern forces and now with *Fred Fisher, Inc.* *Miss Lipkin* will handle the publicity and adver-

tising for *Fisher*, and has a novel campaign outlined for the summer and fall. *Miss Lipkin's* success is just the sort that can be accepted "inspirational" for other girls to follow. What she has accomplished has been through hard word and application to the things at hand. That she is out of the ordinary in her line is attested by her services being engaged by *Fisher* at a salary that is most remunerative.

The Cheese Club and its propaganda

### For Overalls

brought out all kinds of songs to meet the denim fad with *Maceo Pinkard*, one of the first to write one that is meeting with great popularity from the start. It is entitled *Gingham Girl*. The Paramount Company is placing a picture on the screen entitled "Gingham Girl" and it is understood that the song will be used as the theme song of the film. *Pinkard's* offices are located in Room 502, Gayety Theater Bldg., New York.

## IS THAT SO!

B. D. Nice & Co. were elated over the success that its song, *Romance*, had at the Palace, New York, when it was used by *Harry Carroll* as an interpolated number last week. Starting this past Sunday at the Strand, New York, and the Strand, Brooklyn, the *Lee David* song was used as a "feature" with the film of that title which has *Doris Keane* as the star.

*Carl Albert*, sales manager for the Nice concern, recently returned from the Pacific Coast, and reports glowing things for all the Nice songs and says they are meeting with unprecedented sales. He says *Wondering* is sweeping the West for an unqualified hit.

*John William Kellette* has written the lyrics and melody to a new number entitled *As Long As I Have You* that *Kellette* has dedicated to "the incomparable *Nazimova*." The number is issued by the Temple of Music Company. There is real sentiment in the lyrics.

*The Jolly Four*, comprising *Al J. Comparte*, vocalist; *Joe Schuster*, saxophonist and drums; *Bert B. Gilbert*, singer and dancer, and *Syd Franklin*, pianist, now playing afternoon and evening at the Pekin restaurant, is keeping right up to date with its numbers. The boys are now offering production numbers with the topical hits.

*Charles Klein*, the former proprietor of the Pekin Restaurant, who vacated that place when Prohibition cut down his nightly profits, has taken a twenty year lease upon the entire floor space below Broadway level in the Strand building where he will conduct a pool and billiard parlor. *Klein* has purchased twenty billiard tables and will also install five complete bowling alleys. *Klein* plans an innovation for the public by operating shower bath rooms, with no charges except for soap and towels.

*Betty Donn*, a graduate of the Paris Conservatoire, has forsaken the concert stage to off coloratura pyrotechnics in vaudeville. Following a brief vaudeville tour she will join one of *William Moore Patch's* productions.



# Read It And Reap!



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126 KING STREET, SYDNEY,  
AUSTRALIA

May 3rd, 1920.

Mr. Robert Bohneil,  
Dramatic Mirror,  
Woods Theatre Bldg.,  
Chicago, Illinois.

Dear Mr. Bohneil:

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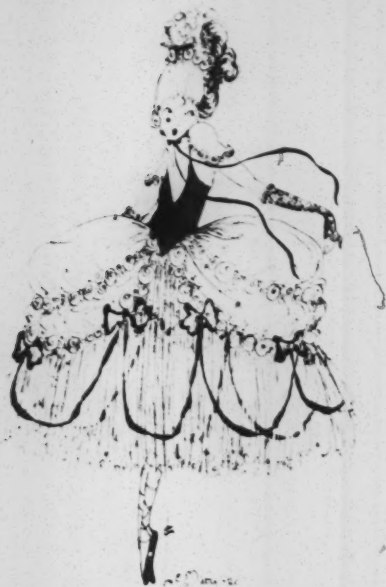
THE RIVIERA MUSIC COMPANY.

Per *John A. Tenney*

JAT:MA

# Fashions From The Footlights

BY MLE. RIALTO



A fanciful Brooks design which transforms milady instantly from the realm of everyday life to the dainty region of Dresden China and chic ingenuousness.

## LOUISE GROODY

A dashing and attractive figure is Miss Groody of "The Night Boat" in a Town and Country tennis dress of jade green Deluxknit embroidered in brown and yellow worsted.



GRANDMOTHERS are not what they used to be—in appearance at least. And this was noticeably brought home after a visit to the Greenwich Village Theater where *Emily Stevens* is the modern—and modish—grandmother in "Foot-Loose." The grandmother of merely a generation or two ago was conservatively garbed in rustling black silks, or demure grays and lavenders, but not so the doting grandparent of to-day. In fact, *Miss Stevens* was remarkably youthful in a

## Trim and Girlish Suit

of dark blue. The skirt was of the tight-fitting kind so much worn this spring, while the jacket, which was a very smart affair, came in straight lines well below the hips and was effectively trimmed with long fold reverses of orange and blue striped silk. With this suit a

## Hat of Gold and Black

added a pleasing touch. The small, transparent brim was of gold lace, fashioned in the design of a jockey cap, while the crown was of transparent black, and fitted the head snugly. In another scene Bergdorf-Goodman, who were responsible for *Miss Stevens'* gowns, created an evening dress in a bright jade green shade. This had an unusual note in that it was a

## High Necked Evening Gown

possessing a decorative train. The entire design of the gown was in draped lines, which fell softly in the georgette crepe material. Under the georgette of the waist showed a low cut tight-fitting bodice, and over this was draped the crepe, while the neck was cut high, and straight across, from shoulder to shoulder. But it was in another gown for evening wear that added most to the wearer's beauty. In it a

## Radiant, Golden Vision

was beheld, and it is doubtful if ever *Miss Stevens* looked more beautiful than in this dress which so effectively combined cloth of gold with turquoise blue sequin trimming. The appeal of *Miss Stevens* was shown to particular advantage, and, if all grandmothers were capable of adopting this type of gown, it would be well for the younger generation to pay strict attention to the wardrobes of their grandmamas. The entire dress proper was very snug fitting and was of cloth of gold, while

## Two Loose Panels

in front and back hung from the shoulders and were of beautiful, sparkling turquoise sequins. The dress was cut very low in front, while *Miss Stevens'* back was almost entirely revealed from the rear view. In the back, the skirt had a train effect which was draped in, in harem fashion about the ankles.

*Elisabeth Risdon* was another stylishly dressed member of the cast, and in her gowns by *Anna Spencer, Inc.*, looked quite her prettiest. In one scene she wore a charming

## Orchid Tea Gown

which possessed very graceful lines. These tea gowns, now returning to an old time popularity, are very comfortable things for balmy spring days and, when so fashioned that they are not solely fitted for the intimacy of the boudoir, make charming receiving gowns.

An evening dress of taupe chiffon was

## Effectively Draped

over an under piece of silver toned satin. The skirt of taupe had a long tunic effect, and was of full and fluffy outline. About the shoulders *Miss Risdon* wore a gracefully

## CHRYSTAL HERNE

There is a freshness to this *Hillman* and *Blotth* costume of *Klimax* satin—as worn by *Miss Herne*—with its plaited printed Pussy Willow skirt and its graceful smock.





placed scarf of gray tulle. An effective note of color was employed in a rich shade of purple which outlined the waist. This trimming was in the form of closely

#### *Crushed Flowers*

forming a wide girdle in royal tones. This color combination of taupe and purple proved particularly becoming to Miss Risdon's brunette beauty. In another scene a simple dress of gray also helped to enhance her appearance of youth and prettiness.

Talullah Bankhead, who played a young widow, showed that one can be becomingly attired in

#### *Fashionable Mourning Garb*

if it be carefully selected, with an eye to revealing youthful charms. She appeared in a frock of black with a plaited skirt, and a waist which had a tight, low cut bodice, of black, while the shoulders and arms were covered with a transparent black lace.

A stroll along the Avenue these days shows many stage celebrities busy at their spring shopping. On a particularly sunny afternoon Ruth Shepley, now in "Adam and Eva," who is always well dressed, both on and off the stage, was seen in a

#### *Smart Walking Suit*

of blue tricotine, fashioned in the season's most popular design. It was an Eton model, with a plaited skirt, short and full. The coat had an unusual feature in its sleeves, which were of broad outline. A large, drooping hat completed a very trim and chic appearance.

Hope Hampton, who is always ready to adopt new styles, recently had a cape designed for her. It became so popular that it was named

#### *The Hope Hampton Cape*

and is proving an appealing bit of wearing apparel to many well dressed young folk. It is a creation of Joseck, and is of simple and graceful lines, and now can be had in several pretty shades.

Sidoni Espero, who is Carmenita in "Honey Girl," reveals an eye to sartorial beauty as well as a lovely singing voice. A gown which combined

#### *Cloth of Gold and Fur*

in an exceedingly stunning manner, was worn with a very chic air. The waist had very effective bell-shaped sleeves, with long black tassels hanging from the points of the golden sleeves. The skirt was full, but draped in about the ankles in harem outline, while side panels, shirred from the waistline, hung gracefully. They were edged with bands of black fur, while the waist line was girdled with a broad band of cloth of gold.

#### MURIEL SEELEY

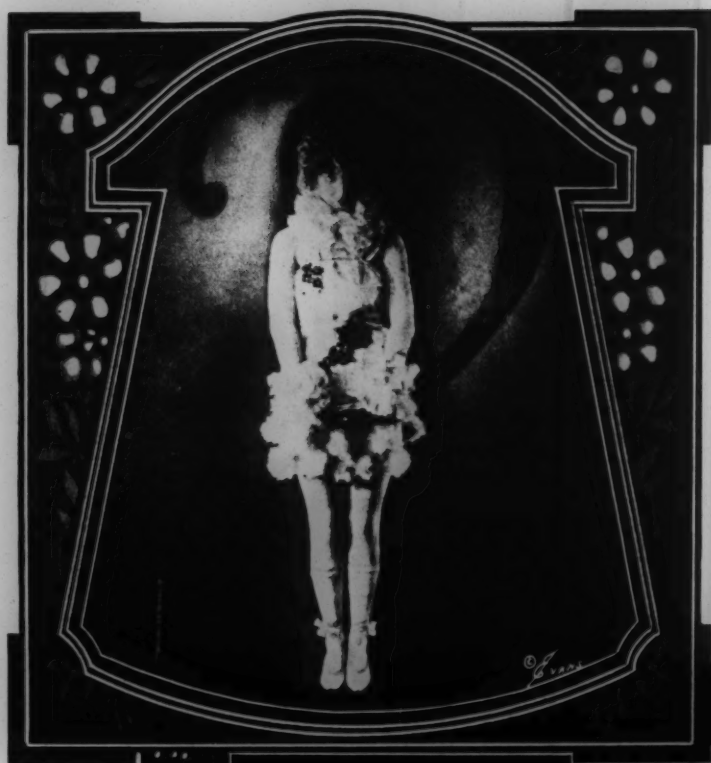
An effective summer costume—cool, comfortable and ever so chic—is this Hickson model suggested by Lignemare, consisting of Italian shawl draped. Miss Seely, of motion picture fame, wears it to particular advantage.



# OH FOR THE LIFE OF A LIFEGUARD!

*All ready for a pretty speech (figuratively speaking) thanking the public for its kind attention. The figure and furs belong to a Christie Comedy girl*

*Necessity—with the accent on the knee—is often the mother of spring-board inventions as these ten girls in Fine Arts Pictures' latest picture can testify*



*A frog can lead a girl to the water but it cannot make her go in—especially when a camera is in operation. (Fox Sunshine Comedy)*

*It's always a bit tropical on Southern California beaches and so Phyllis Haver of Paramount-Mack Sennett Comedies, brings along her fan—and strange to say, it matches her costume*





# "BEFORE THEY WERE STARS"

## XI—Will Rogers

BY AN OLD TIMER

**Born in Oklahoma—Traveled All Over the World—Toured with Circus in South Africa—His Immediate Success in Pictures**

**A**CCORDING to the law of opposites, Will Rogers is all wrong! Stage villains are usually real respectable citizens in their home environment, and it is the ingenue with her baby face who is the real vamp in private life. And so he should, by rights, hail from the lower East Side, where as a boy he practiced lariat throwing atop an old-fashioned tenement, and his nearest approach to knowledge of wild horses should have been gained by infrequent visits to the Circus. But alas, he makes that law of opposites look like a cocked hat! He really

### Came Out of the West

and the real West at that, not from the rolling plains near the Mississippi but from that wild and woolly section known as Oklahoma, where the Indians still roam, a bit civilized and up to the minute it is true, but their straight hair and decided features tell that their ancestors were the genuine article.

It has been a long trip from those days to the present, and a trip that has been filled with the eventful. As a boy he says that he envied the Eastern youngster who had everything so handy. Their general store was a mere forty miles jaunt on horseback, and as it hadn't a very savory reputation, errands were usually left to the older members of the family. Everyone learned to ride almost as soon as they could walk, otherwise it would have been a case of forever remaining at home. There were no lights or amusements, no near neighbors and if you wanted any excitement, you had to look it up.

Will Rogers learned to rope steers at an early age and says that it is the greatest fun in the world, but that it would be lots more exciting to do it in New York than in his childhood home where it was such a common sight that the neighbors would yawn as they rode by, often not deigning to notice so common a sight!

Can you picture the excitement that a real roping would create on Broadway? People would NOT yawn and walk quietly by but would seek the highest point of the Times or Flatiron Buildings for their self protection. Naturally it would be an event of unusual interest!

### "Valet to the Cows"

is how he describes his early occupation. Everything in that part of the country was connected with ranching and as he was not important enough to own one of his own, he did the next best thing—worked on one. The real cowboy and the stage and story variety are very different. In the land of make believe there is a lot of romance and poetry about those wonderful nights under the stars, but to the real cowboy there is much hard work and precious little poetry. The outdoor life makes him very healthy (or else kills him quickly!) and creates an unusually large appetite that can never quite be appeased. And so the boys go to work early to help earn money to pay for the enormous amount of food that they consume, otherwise their parents

would be eaten out of house and home.

To go back a little. Will Rogers' first home was on a ranch about twelve miles north of Claremore, Oklahoma, the county seat of Rogers County, named for a relative of his. The family lived for more than half a century in this locality, and Will is vastly proud of the fact that his ancestors are real Americans. He says that his father was one-eighth Cherokee Indian and his mother one-quarter and leaves it to you to tell how much Indian strain is in him! His father was a member of the convention that drafted

sponding sense of humor and thought his fun was impudence. So Will would pack up his book or two and ride a few miles further and stay there for awhile. The thing is that one does not know just how much to believe of his tales of school days.

There is a twinkle in his eye and a slight twitching of his lips that makes one wonder just how much is fact and how much another fancy! He tells, for instance, that he was always given McGuffey's Fourth Reader as a text book and got to know it by heart, from constant association. "I had that education



*Will Rogers, the cowboy star, whose genial smile and witty tongue have won him success both on the stage and as a screen star in Goldwyn pictures*

the constitution of the State of Oklahoma when it ceased to be a territory.

### School Days Were Terrible

to him and his memory is one of many schools in many different sections—where he struggled vainly to master the Three R's. Usually he was asked to leave, for his sense of humor, so keen today, was just as keen then, and many times the teacher did not possess a corre-

thing figured down to a fine point. Ten years in McGuffey's Fourth Reader and I knew more about it than McGuffey did!"

A geography

### Started His Travels

for in the stray volume he read of South America where the cattle business was carried out in a really scientific manner. Right away he decided to go to the Argentine and show the cowboys a few tricks.

The story of his travels reads like a puzzle. After selling his little bunch of cattle he journeyed to New Orleans, to find that the boat had sailed. So he shipped on a steamer to New York where, to quote his own language, he was told, "This year's boat for Buenos Aires has just left but you go to England, as they appreciate South American trade and have regular boats running from there."

After eleven days in England he and his pal set sail for the land of their desires and he spent several strenuous months there at the magnificent wages of ten dollars a month. Little did he dream that one day he would be making about that much for a few minutes work! Such are the changes in a few years.

He didn't care a lot for the Argentine, but there

### Seemed No Chance

to get away. At the best it would take years to have passage money on so princely a salary. This was at the time of the Boer War, and large shipments of beef were sent across to South Africa by the British government from the Argentine. Rogers became one of the two hundred odd "valets" to a troop of South American cows and as companion and first aid to a thousand mules "almost tame" and so he had little chance to become lonesome.

The trip took thirty-two days, and when the boat landed at Natal the military authorities announced that no one with less than \$500 could land as they did not wish to take in a lot of paupers. That should have sent Rogers back to South America, but it didn't. He got ashore in spite of rules and a short time later was breaking horses for the British army.

### He Joined a Circus Next

after the war was over and toured South Africa showing a few of his lariat tricks. After fourteen months with more or less success, he drifted to Australia and joined Wirth Brothers' Circus, traveling through New Zealand and Australia and netting enough for a third-class ticket to Frisco! He started off first class and had been second, third and no class at all in his complete trip around the world, a trip that took three years and landed him back at the place where he started, "broke."

Now that he had had a taste of the show business, he was absolutely unfitted for other work and 1904 found him at the World's Fair in St. Louis with a Wild West show, and the next year he made his New York debut at the Madison Square Garden with a bunch of other cow punchers who gave one of the most unusual exhibitions that ever came to town. Many recall that particular show with its wild horses and steers and the excitement when one of the latter ran out among the audience! Will Rogers was the cowboy who figured in the papers at the time for his "heroism" they called it (he said it was just quick thinking). He headed the steer off, carefully roped and pulled him back be-

(Continued on page 1081)

## "THE YELLOW TYPHOON"

Anita Stewart in Dual Role in First National Film

Adapted by Monte Katterjohn from the story by Harold MacGrath. Directed by Edward Jose. Released by First National.  
 Hilda Nordstrom ..... Anita Stewart  
 Bertha Nordstrom ..... Anita Stewart  
 John Mathison ..... Ward Crane  
 Robert Hallowell ..... Donald MacDonald  
 Karl Lysgaard ..... Joseph Kilgour  
 Andre Duval ..... George Fisher  
 Morgan ..... Ed Brady

Saturday Evening Post readers will recall "The Yellow Typhoon" by Harold MacGrath which ran not long ago. It was more exciting as a story than it is as a picture. The name itself suggests something elemental, although pretty Anita Stewart is not particularly elemental either as heroine or as villainess and she plays the roles of both.

A great deal of credit is due to the attention which Miss Stewart has paid to detail. In her dress, mannerisms and facial expression she was quite exact.

The story is of twin sisters, Hilda and Bertha Nordstrom. Hilda is sweet and industrious, Bertha is blonde, selfish and pleasure loving.

Bertha steals the family savings, elopes with wealthy Bob Hallowell, allowing her family to believe her dead when her maid is found dead wearing her clothes. Later a society favorite in Paris, she wrecks her husband's fortune and deserts him. As "The Yellow Typhoon" she is the attraction of an Oriental gambling establishment. Bored with life, she chances herself against a necklace. Karl Lysgaard, the gambler who owns the necklace, wins her and as his wife she becomes involved in national intrigue against her former husband, Bob and the United States.

Unsuccessful in accomplishing her ends by the ruse of penitence, the plotters are caught in the act, but escape after having murdered Bob.

Bob's best friend is the hero, Hilda is the heroine who as a secret service agent saves the hero's life, catches her sister and her accomplices, holds them up at the point of a gun and enables the hero to deliver the goods to the government.



(At the right) Anita Stewart as the beautiful blonde villainess of "The Yellow Typhoon" (First National) thinks only of gorgeous pearl-hung gowns, feather fans and Chinese idols. She looks so well in the midst of them one can hardly blame her.



Anita Stewart as the brunette heroine of "The Yellow Typhoon" is experiencing a moment of painful peril at the hands of an Oriental villain.



## "ROMANCE"

### United Artists' Corporation Films Doris Keane's Success

Photoplay adapted from Edward Sheldon's play. Directed by Chet Withey. Produced by United Artists Corporation.  
 Tom Armstrong.....Basil Sydney  
 Rita Cavallina.....Doris Keane  
 Cornelius Van Tuyl.....Norman Trevor  
 Susan Van Tuyl.....Betty Ross Clarke  
 Mrs. Armstrong.....Amelia Summerville  
 Mr. Livingstone.....A. J. Herbert  
 Vanucci.....Gilda Varese  
 Betto.....John Davidson

"Romance" is a romance in every sense of the word, replete with pathos, comedy, and tragedy, a story that delicately points a moral.

The story opens on Christmas night, in the home of the Bishop of St. Giles, whose grandson announces his engagement to an actress. Mistaking the Bishop's surprise for disapproval, the grandson defends his fiancée's profession and patronizingly challenges the Bishop to tell what he knows about love. The question awakens a train of reminiscences which form the romance.

Reminiscence carries the Bishop back to the year 1868, when he was

rector of St. Giles, reported engaged to marry Susan Van Tuyl, an adoring, wistful girl. The advent of Rita Cavallina, an Italian prima donna, draws the young clergyman into the maelstrom of an overwhelming passion.

As the charmingly capricious prima donna, Doris Keane finds a role that admirably demonstrates her versatility and the expressionful beauty of her eyes.

In the worldly heart of the luxury sated prima donna the young rector of St. Giles awakens a love that is likened to an "altar candle"—a love that inspires her to a lofty sacrifice—renunciation.

The role of Susan Van Tuyl, the young rector's intended, who never lost faith in her clerical fiance during the passionate interlude that followed the advent of the prima donna, was played by Betty Ross Clarke, who made a most appealing ingenue.

Norman Trevor, as Cornelius Van Tuyl, vestryman of St. Giles and warm friend of the young rector and who supplies the prima donna's "past," handles a difficult role with an easy grace that proclaims him a finished artist.



Basil Sydney as the young rector of St. Giles tells his love to Doris Keane as the worldly Cavallini, the fascinating Italian prima donna, in the United Artists' film version of "Romance"



Love's young dream seems to be occupying all the attention of Alice Lake and Robert McWade as Helen Berry and Sam Warner, respectively, in "Shore Acres." (Metro)

Above at the right, Alice Lake as Helen Berry in the Metro version of "Shore Acres" is rescued from the sea by Frank Brownlee in the role of her father



## "SHORE ACRES"

### Metro Version of Famous Herne Play Feature at the Capitol

Produced by Metro. Story adapted from James Herne's play of that title by Arthur J. Zellner. Directed by Rex Ingram.

Helen Berry.....	Alice Lake
Sam Warren.....	Robert McWade
Uncle Nat Berry.....	Edward Connelly
Martin Berry.....	Frank Brownlee
Josiah Blake.....	Joseph Kilgour
Anna Berry.....	Margaret McWade
Milly Berry.....	Nancy Caswell
Captain Ben.....	Franklyn Garland
Young Nat Berry.....	Burwell Hamrick
Richard Berry.....	Richard Headrick
Carol Berry.....	Carol Jackson
Tim.....	John P. Morse

Generations of other years well remember the human heart theme that ran impinging through the play theme made famous by the late James A. Herne under the plain title of "Shore Acres."

While the fight in the lighthouse

between the brothers was the crucial moment in the play, the shipwreck of the boat carrying Sam Warren and his bride, Helen Berry, is the most dramatic scene of the picture.

Alice Lake hasn't much of a role, but what work was required of her was splendidly done.

The picture makes an irresistible appeal on the old adage that "one touch of nature makes the whole world kin." The love of Nat Berry for his dead mother is such that he takes his pension money to prevent the unscrupulous Josiah Blake from foreclosing on the note held over Martin Berry. Of course everything is happily straightened out.





**"THE ORPHAN"****William Farnum in Fox Western Thriller**

Adapted by Roy Sommerville from a story by Clarence E. Mulford. Directed by J. Gordon Edwards.

The Orphan.....William Farnum  
Helen Shields.....Louise Lovely  
Tex Willard.....Henry J. Herbert  
Bucknel.....Earl Crain  
Bill Howland.....G. Raymond Nye  
Sheriff Jim Shields.....George Nichols  
Joe Sneed.....Harry DeVere  
Martin.....Al Fremont  
Margaret Shields.....Olive White  
Aunt Cynthia.....Carrie Clark Ward

Villainy and rumors of villainy and a good heart beating under it all. Such is the theme of the latest William Farnum feature, "The Orphan." Mr. Farnum is admirably equipped for the role of a misunderstood hero who has been the victim of circumstances. He has a swaggering air and a sympathetic personality, and no matter how bad he is called upon to be, he is still beneath his badness a hero.

The Orphan is an outlaw, according to the story, who has held the country in terror for a long time. As a matter of fact, he has become a bandit only to avenge the death of his father, who was brutally and unjustly murdered. But, of course, the countryside cannot be expected to know that. So they fear him and send out occasional parties to get him.

On one of these parties he manages to capture the Sheriff. But when they are attacked by Indians he releases his prisoner so that they may fight off the common enemy. The Sheriff is wounded and the so-

called bad man binds up his wound and treats him very well indeed. The result is a friendship between the two men.

Luckily, the Sheriff has a couple of sisters, and in one of them the Orphan finds a great deal to admire. It is through her love that he is eventually reformed and made to see the folly of his life. But not until various thrilling adventures have befallen them all. He is accused of a murder which he did not commit and is about to be lynched, but his friend the Sheriff arrives in time to save him. And altogether he experiences a number of thrilling escapades that in themselves should be sufficient to make any hardened bandit turn to the straight and narrow path.

Louise Lovely makes a pretty and appealing heroine and the rest of the cast is quite adequate.



As "The Orphan" in the Fox picture of that title, William Farnum is an expert at fighting Indians. At the left we see him doing so

William Farnum as the fearless bandit in "The Orphan" (Fox) tells a merry story that throws his companions into a state of amazement and consternation.



Gretchen Hartman as Juanita, the fiendish Mexican bandit queen, in Fox's "The She Tiger" adorns herself and lies in wait for her victim

Below at the left, Juanita begins to realize that Captain Boyce does not love her in spite of all the wiles she has used to ensnare him



## "THE SHE TIGER"

Average Fox Picture of Mexican Banditry

Story by N. P. Neissen. Directed by Richard Stanton. Released by Fox.

Juanita ..... Gretchen Hartman  
Captain Boyce ..... Alan Hale  
Clare Nelson ..... Frances Burnham  
Senor Costa ..... Edwin Cecil  
William Nelson ..... Willard Louis  
Charles Rogers ..... Jack McDonald  
Lopez ..... Charles Edhler

The female leader of a band of Mexican outlaws, one Juanita, comes into the United States to buy ammunition from an unscrupulous manufacturer. Said manufacturer's ward, a second Elsie Dinsmore, is in love with a noble army officer named Boyce who is stationed at the border. now Boyce has had this Juanita's

brother executed as a spy and she swears vengeance. So by an extraordinary coincidence she manages to have him sentenced to death for a murder.

She then repairs to her Mexican stronghold. Meanwhile the ammunition manufacturer is discovered by the Secret Service and with his family flees into Mexico. There a great many things happen, the result being that everybody is killed except Elsie Dinsmore who is made a captive by Juanita. This human hyena decides that Elsie must be killed too because she will otherwise contrive to free her lover from prison.

But before she can accomplish this dire destruction, the real murderer confesses his crime, Boyce is set free, reinstated in the army, and sent to the border again. Once within range, he saves his sweetheart from execution and for his pains is imprisoned with her. They escape and are pursued with all the odds against them. But a band of U. S. troops arrive in the nick of time and they are saved. Juanita meets a tragic death, presumably at the hand of one of her own over zealous followers.

Gretchen Hartman is capable of good work. She has a vivid personality, good looks, and a clear sense of characterization.

Captain Boyce and his sweetheart, Clare Nelson, fight their way to safety from the forces of the "She Tiger"







A bloody battle in which Wolf Larsen doesn't get off without a few scratches himself. From "The Sea Wolf" (Paramount)

## "THE SEA WOLF"

### Paramount Production of Jack London's Story

Scenario by Will M. Ritchey. Adapted from story of same name by Jack London. Directed by George H. Melford. Released by Paramount.

The Sea Wolf.....Noah Beery  
Maud Brewster.....Mabel Julianne Scott  
Humphrey Van Weyden.....Tom Forman  
Thomas Mugridge.....Raymond Hatton  
George Beach.....Eddie Sutherland  
Black Harris.....Walter Long  
"Death" Larsen.....James Gordon  
Johnson.....Fred Huntley

It is a vivid photoplay, "The Sea Wolf"—vivid in action and photography, and it is in such productions as this that the art of the screen lives up to its fullest mission. As a story of brute strength and adventurous sea life it made an impress in American literature. Its mark seems even more definite and vigorous in its transference to the screen.

One catches the tang of the sea and the open spaces in the adaptation. One sits enraptured at the sheer craftsmanship displayed in

the development of the situations to a powerful climax.

In its screen treatment the original story has been changed considerably, but in such a sympathetic manner that none has a cause for complaint.

The direction was at all times painstakingly truthful as to atmosphere and realism, which makes all the more obtrusive the introduction of a romance. In such a story of violence on the high seas the appearance of a girl seems an unnecessary factor.

However, Mabel Julianne Scott makes an appealing figure as Maud, and her love scenes with Tom Forman, who plays the unfortunate Humphrey, are graphically interesting.

Noah Beery is an unforgettable portrait as the brutalized sea wolf, acting with realistic force.

Below, the Sea Wolf is not of a disposition to stop fighting even while his wounds are being dressed with care



**"THE DEAD LINE"****George Walsh in a Fox Drama of Love and Revenge**

Story by Paul H. Sloane. Directed by Dell Henderson. Released by William Fox.

Clay Boone.....	George Walsh
Mollie Powell.....	Irene Boyle
"Bebe" Boone.....	Baby Anita Lopez
David Boone.....	Joseph Hanaway
Lem Harlan.....	Al Hart
Zeke Harlan.....	Henry Pemberton
Dan Harlan.....	James Milady
Judge Ramsey.....	Gus Weinberg
Dwight Weston.....	G. A. Stryker
Julia Weston.....	Virginia Valli
Hamilton Weston.....	James Birdsong
Buck Gomery.....	John Hopkins

Melodrama flows—and flows is the word—in the Kentucky moonshine regions. As the scene of "The Dead Line" these regions take on a colorful character that fascination the spectator.

The "Dead Line" of the title is a fence that divides the Boones and the Harlans—two families that have harbored a feud for generations. During a lull—perhaps, there was nothing else to do—a Harlan kills a Boone, and without authority from the head of the house, a Boone in turn kills a Har-

lan. Thus the feud breaks out in all its fury.

The warfare becomes more spirited and takes its toll of lives, one victim being a little child who wanders into the space between the fighters. This tragedy brings an abrupt end to the battle—but peace is not yet at hand.

Finally, it becomes apparent to the authorities that the only security for peace lies in catching the man "higher up." This becomes easy when one of the Harlans in a rage tells that the moonshining capitalist is the real cause of all the trouble in the country. And the picture ends with the Harlans in jail and the heroine—a stepdaughter of old man Harlan—in Clay's arms.

George Walsh was convincingly realistic as the vigorous head of the Boone house, acting with force and variety. Irene Boyle was a captivating heroine.

George Walsh in "The Dead Line" (Fox) has cause for grief



The feud between the Boones and the Harlans, which forms the theme of Fox's "The Dead Line," is here seen in one of its quieter manifestations. George Walsh has his hands up but he is far from being beaten

George Walsh as one half of the feud finds himself on the wrong side of a group of bars. But Irene Boyle is just on the other side of them so it really isn't so bad







*Olive Thomas as the vivacious little heroine of "The Flapper" (Selznick) leads her classmates at the boarding school in a wild prank*

## "THE FLAPPER"

**Olive Thomas a Hoyden in Selznick Picture**

Olive Thomas, in the title-role of her latest picture, "The Flapper," is better cast than she has been for some time. And the picture is admirably named. For, as Ginger King, Miss Thomas "flaps" through all five reels to the amusement of everybody who watches her.

Ginger King is a boarding school miss, with ideas of her own. She is constantly indulging in misdemeanors, but nothing quite so large as when she finds herself suddenly mixed up with a pair of crooks. She does her best to capture them, but they elude her. Later when she starts home for a vacation she runs into them again, and is persuaded by them to go to a cabaret, where she can see all the world's wickedness which she so desires to see.

During the evening the crooks make a hasty get-away, and Ginger is left with a lot of jewels and finery. An inspiration comes to her. Donning the jewels and sophisticated apparel, and also the air of a woman of the world, she returns to her old home town and pretends to be a person with a past. Much consternation ensues, especially when a certain young man appears on the scene and bears the brunt of Ginger's fictitious past.

In the end, however, the crooks are discovered and Ginger's scarlet past is known for what it is. Also her former sweetheart resumes his place in her heart and all is well.

Pretty girls, pretty clothes, an amusing plot, good direction, and Miss Thomas herself, combine to make up an agreeable little picture.

*A pajama party in the small hours of the night with Ginger King (Miss Thomas) as usual, the ringleader*





MYRTLE STEDMAN

*Who has added another highly successful part to her list of screen heroines by her excellent work in Rex Beach's "The Silver Horde" (Goldwyn)*

DRAMATIC MIRROR



# THIS WEEK'S BROADWAY PICTURE SHOWS

## THE CAPITOL Third Act of "Lohengrin" Has Karl Jorn as Vocal Feature

Karl Jorn is back at the Capitol this week and repeated his vocal success of a few weeks ago, the Capitol this time offering the third act of "Lohengrin" in English. As expected, John Wenger, the Capitol's clever scenic artist, has given the grand opera theme an artistic and adequate staging, the settings, as well as the costuming helping the principals register most favorably.

In the vocal requirements Jorn rose to each emergency and his excellent voice appeared to good advantage throughout.

Jorn was Lohengrin and a predominating figure he made of the operatic role. Winifred Glenn and Harry Luckstone were all that could be desired in supporting roles to Jorn. Irene Williams was superb as Elsa and not only was impressive in looks but sustained her vocal work splendidly. Edna Foerster was most satisfactory as Ortrud.

While the opera held the main feature of the Capitol's program, much interest being centered in the Metro's picturized version of James Herne's famous play, "Shore Acres."

It is a pleasing film revision of the play which has been played so successfully on the stage. The characterization is just as appealing on the screen as it was in the spoken version of the play, and a strain of sentimental interest runs throughout the picture which the cast brings out to its best advantage.

The program included an organ number by Arthur Depew. Topics of the Day, the Capitol News, with selected "news" from the different weeklies, and an amusing William Fox Sunshine comedy, entitled "Mongrels" and a beautifully rendered overture, "Marche Slav" (Tschai-kowsky), by the Capitol Symphony Orchestra, with Nathaniel Finston conducting.

There was entertainment in another picturized episode in the Julian Street stories which Mrs. Sidney Drew directed and which has John Cumberland and Mrs. Drew as the principals. This film is entitled "The Emotional Miss Vaughan."

In succession appeared the Jorn opera and the "Shore Acres" picture.

The Capitol announces that next week the operatic presentment will be "Carmen," with an all-star cast. The picture feature will be a Marcus Loew production from the Metro-shops of "Old Lady 31," with Emma Dunn as the star.

## THE STRAND

### "Romance" Features Inter- esting Program

Apropos of the advent of the belated violets of 1920's spring, the Strand is showing Edward Sheldon's violet-scented love story, "Romance," of which Doris Keane is the radiant star.

Miss Keane finds in the film version of "Romance," an even greater opportunity to display her talent and beauty than that afforded her by the legitimate production, in which she

## Karl Jorn Returns to the Capitol—Doris Keane in Her Famous Stage Success at the Strand—Good Bill at the Rialto— "The Sea Wolf" at the Rivoli

so successfully starred as Rita Cavallina, an Italian prima donna and woman of the world.

Miss Keane's vivid portrayal of the gorgeous-plumed song-bird who finds purification in her love for the sombre-coated rector of St. Giles, is nothing short of an artistic triumph.

Other members of the cast who did notable work were Basil Sydney, as the Rector of St. Giles, and Norman Trevor, who played the part of Cornelius Van Tuyl, the unintentional obstructor of the smooth course of love.

Some pleasing bits of comedy and up-to-date news were introduced to the program, in the form of the Strand Topical Review, comprising excerpts from Pathe News, Selznick News, Kinograms, etc.

A foretaste of the forthcoming Strand bill was given in the form of several illustrated sayings of the philosopher cowboy, Bill Rogers, among them: "The only thing that could equal the Pickford-Fairbanks marriage would be for Theda Bara to marry Charlie Chaplin."

One of the incidental features of the film that pleased the audience was a minuet, danced by "extras" in the ballroom of the old Hotel Brevoort.

That "Romance" is well worth seeing is demonstrated by the fact that many of the audience remained in their seats for a second showing of this absorbing love story. Incidental choir music, furnished by the Russian Cathedral Quartette and Eldora Stanford, soprano, deepened the realism of "Romance."

The springtime appeal of the program is sustained by a Burton Holmes "scenic," a pastoral idyl entitled "Lovely Lorraine," the land of willing labor and cradling grain.

The Strand Symphony Orchestra gave a brilliant and well-appreciated rendition of the overture from Puccini's "Madame Butterfly," while the soft-toned light of the Strand seemed to reflect the vari-color motifs of the melody.

Mighty Lak' a Rose was sung with sympathetic tenderness by the Russian Cathedral Quartette and Eldora Stanford, soprano. Miss Stanford's voice sounds thrillingly sweet against the "background" of manly voices comprising the quartette.

An organ solo, Deshayes Grand Cholor, marked the conclusion of a well-balanced Sunday's entertainment.

## THE RIALTO

### New Program Rounds Out Pleasant Film and Vocal Features

While fulsome praise is bestowed each week upon Hugo Riesenfeld and the masterly way he conducts that hamonious band of musicians at the Rialto and Mr. Riesenfeld as managing director, obtains full credit for the wonderful success of the Rialto, a word of praise is due right here to that hustling and energetic house manager, E. F. Cruse.

The young Mr. Cruse knows his business and never seems to lose his affable and genial mien for a single instant, and handles the crowds without any trouble. He is a mighty handy man to have around such a well conducted establishment as the Rialto.

The Rialto program is laid out as follows: (1) Overture, "Capriccio Italien" (Tschai-kowsky) by Rialto orchestra. Mr. Riesenfeld, conducting; (2) Scenic, "Impressions of Italy" (Mentor Film); (3) Solo, "The Big Bass Viol" (M. T. Bohannon) by Emanuel List, basso profundo; (4) Rialto Magazine, with current film scenes; (5) solo, "Charmant Oiseau" (from "The Pearl of Brazil"), by Grace Hoffman, soprano; film feature, "A Lady in Love," with Ethel Clayton as the star, from the Paramount-Artcraft list; (7) Sunshine comedy (Fox film), "Should Dummies Wed?"; (8) organ solo, Sixth Sonata (Mendelssohn), played by John Priest.

The vocal selections as usual were enthusiastically received, with Miss Hoffman scoring most effectively with her beautiful soprano voice. Mr. List was also heard to good advantage with his number.

The Sunshine comedy film went along an uproariously funny way, with the audience laughing heartily at the screen antics.

In the Lasky film, "A Lady in Love," the photography is unusually good, with the story well carried out by Miss Clayton and Harrison Ford as the principal players. (A review of this picture, as well as scenes from the film were shown in last week's DRAMATIC MIRROR.)

The overture was a feature, with Mr. Riesenfeld conducting.

## THE RIVOLI

### Organ Symphony and "The Sea Wolf" Feature Bill

A bit of music that is real, novel and unusually interesting divides the honors with the feature film at the Rivoli theater this week. It is the organ solo overture, played by Professor Firmin Swinnen of that theater with an orchestra accompaniment. Nothing of the same nature has ever been tried at a New York theater. Charles Widor's Fifth Symphony in F minor, first movement, was arranged for organ and orchestra by Frank Stewart Adams and Mr. Swinnen and the result was even more satisfactory than the usual Rivoli music.

Jack London's "The Sea Wolf," a George H. Melford production for Paramount-Artcraft, is the principal photoplay. In spite of several slight changes from the text the film is fascinating, as much because of the unusual photography and the acting of Noah Beery as for the plot. The triumph of the young loving couple over the brute who held to the theory that might makes right—the superman theory—runs through the picture as it did through the famous novel. Nor does the director walk into the usual trap of making the hero—or the nice young man—responsible for the triumph. Mr. Melford let fate wreck the "Sea Wolf," fate in the form of his own brother, as vicious as himself. Will M. Ritchey prepared the scenario. In the cast are: Noah Beery, Mabel Julianne Scott, Tom Forman, Raymond Hatton, Eddie Sutherland, Walter Long, James Gordon and Fred Huntley.

A Snub Pollard Comedy, entitled, "All Dressed Up," furnishes some light entertainment, while the Rivoli pictorial is up to its usual standard.

In addition to the organ overture Hugo Riesenfeld presents a program that is rich in color and melody. As a prelude to the feature film the Rivoli male chorus appears in a selection, or rather series of selections, entitled, "A Sailors' Chorus," with about twenty singers in costume. Special stage settings and lighting effects accompany this feature. The Rivoli orchestra, Frederick Stahlberg and Joseph Littau conducting, closes the performance with "The Forge in the Forest," by Michaelis.



Olive Tell in a tense moment from her recent Jans picture "Love Without Question," a stirring story of romance and mystery



George Walsh, the intrepid hero of many Fox photodramas, is here seen in his latest picture, "The Dead

Line." He seems to be trying to discover just how far out he must lean to make the rock fall.



# LITTLE TRIPS TO LOS ANGELES STUDIOS

WITH RAY DAVIDSON

**H.** B. WARNER is to start work shortly on "The Brass Bottle." Following that he will probably make an original story by W. F. Collins. It is called "The Twister."

Fred Niblo productions are a thing not far distant, according to an announcement made by the director. Mrs. Fred Niblo—Enid Bennett—will be starred in several of the features.

Looks like everybody out here is going to Europe to make pictures. First it was Doug and Mary—and now its Maurice Tournier, Blanche Sweet and Bessie Love. The latter wants to make "The Old Curiosity Shop" in England.

Priscilla Dean headed the committee that gave Carmel Myers a royal welcome when she returned to Universal City. Miss Myers has started work on a feature called "The Cat That Walked Alone."

Sessue Hayakawa, says his publicity manager, Truman Handy, is going to build his own studio. The cost of the plant will exceed \$300,000.

Scalpers were given a severe blow here. Oliver Morosco has announced that in the future all coupons must be purchased at the Morosco box-office.

Speaking of Morosco it looks as if "Polly With a Past" is out to beat the run of "Civilian Clothes." Polly has still twenty weeks to go, but she still has plenty of pep. Eleanor Woodruff is Polly.

"The Passing Show" is packing them in at Clune's Auditorium. Roy Cummings seems to be walking off with honors on the bill.

Talk about getting modern. Frances Guihan, the scenarist, has installed a dictophone in her office. She tells the instrument about "Broadway Bab," Pathe serial from the pen of Johnston McCulley.

Gilson Willets is now general supervisor for Pathe on the west coast. He has nearly fifteen companies to look out for.

Alex Pantages, vaudeville magnate, is to rename the old Pantages when he opens his new house. Pans Music Hall is the name that will probably be selected.

Julian Josephson, after announcing he would enter the rank of the free lance writers, has gone and signed up with Famous Players-Lasky.

Hope Loring, serial chief for Universal, wants to know if anybody

## Fred Niblo Productions to Be Seen Soon—Hayakawa to Build \$300,000 Studio—Many Film Offers Made to Warfield

works as hard as she does. Seven companies are now under her direct supervision.

Robert Thornby has started work on his first all-star production for Jesse D. Hampton.

Bull Montana, the debonair leading man, it is reported, will support Clara Kimball Young in her next super-picture.

One of Francis X. Bushman's heirs, Ralph, is playing in E. Mason

two-reel westerns for Universal. Mack Wright is directing.

The work of excavating for Sid Grauman's new Metropolitan Theater has been finished and actual construction on the building is to start at once.

Someone called up the old D. W. Griffith studio the other day and asked to see Mr. Griffith. A voice answered that Mr. Griffith wasn't in, but that they expected him any day.

## BEHIND THE SETS AT MAYER'S

**A**NIMALS are not the only beings at Selig's Zoo. There are actors and directors, too. In this same menagerie are located the props of Louis Mayer and Col. Bill Selig. Mildred Harris, sometimes known as Mrs. Charlie Chaplin, is making "Old Dad." Lloyd Ingram's the megaphoner. He's the one who recently made "Mary's Ankle." That's saying enough. Anita Stewart's Harriet in "Harriet and the Piper." Author, Kathleen Norris. Bert Bracken directs. Charlie Condon, the dutiful studio p. a., says the supporting cast is all star and lists the following: Charles Richman, Myrtle Stedman, Irving Cummings, Margaret Landis, Warde Crane. It's a Greenwich village story. Got permission from gardener to shoot scenes on front lawn of millionaire's house in Pasadena. Gardener will probably get fired when boss returns. Miss Stedman's role is a bigamous one. She's the wife in both pictures. Not so loud! Cum-

tings is the lover in both stories. Monte Katterjohn arranged the screen version for Harriet. Sounds better than saying continuity, doesn't it? Richman had a tough job when I saw him. He sat on a box off stage and watched his screen wife, Myrtle Stedman, pack her grip and leave home. And he couldn't do a thing. Oh, well, it's only in the movies. George Stewart, brother of Anita, plays opposite Mildred. Seems the Stewart family is well represented on the lot. John Stahl is cutting a nameless Chaplin story. Here's some Selig dope. Frederick Sullivan's making a five-reel animal comedy. Amongst the animals used are "dears," one of which is Irene Wallace. Franklyn Farnum, the smiling hero, is on chapter ten of "Vanishing Trails." He has Sunshine Mary Anderson with him. Happened to notice Louis Mayer and Bill Selig talking just as I was about to depart. Wonder if they are planning to sign up Charlie Fuhr?

Hopper's Goldwyn production of "Empire Builders" by Mary Roberts Rinehart.

Burke Jenkins is writing the continuity for Ruth Roland's next episodic drama. The story is "The Honeymoon Quest."

Magda Lane is being featured in

Monroe Salisbury is at work on his first independent production. It will be released by First National.

Olga Petrova is in town via the Orpheum circuit. She is receiving greetings from her many friends in the picture industry.

Hope Hampton, a Metro luminary,

arrived in town the other day to make a special feature from the pen of H. H. Van Loan. The story so far is nameless.

Dave Warfield is having the time of his life turning down offers to enter the movies. At present he can't see the picture business, but local producers hope he will succumb later on.

Maclyn Arbuckle, the rotund comedian from Texas, is another arrival. He's here to visit his father and enjoy a short vacation.

Allan Sears is shortly to enter the ranks of stardom. Rumors to this effect are floating about. He plays the chief role in Edwin Carewe's "Rio Grande."

Edward Sheldon, the playwright, is confined to the Good Samaritan Hospital with a severe case of rheumatism. Sheldon believes the balmy weather of Southern California will benefit him.

Charlie Murray, one of the prominent figures in Mack Sennett comedies for the past half dozen years, is to be starred in a series of rough-and-tumble farces.

Will Rogers, the cowboy star who has been the big find of the year for Goldwyn, paid a high tribute the other day to his director, Clarence Badger, to whom he gives credit for much of his success. It is no small responsibility that is put upon a director when a new candidate for stardom is placed in his hands. Success or failure is apt to depend upon not only his technical skill but his ability to grasp the special elements in the new candidate for stellar honors that should be stressed in order to insure satisfactory results.

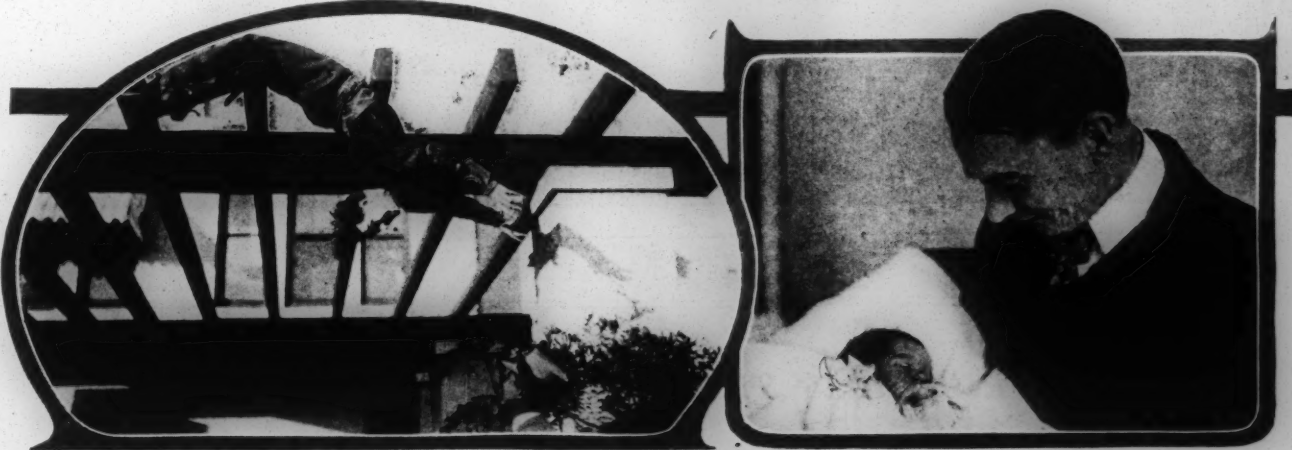
May Allison wears a pair of half-stockings for some of her scenes in "The Cheater," the Screen Classics picture production of Henry Arthur Jones's "Judah." Oddly enough, the abbreviated articles require half an hour's time to don. They are of sheer lace.

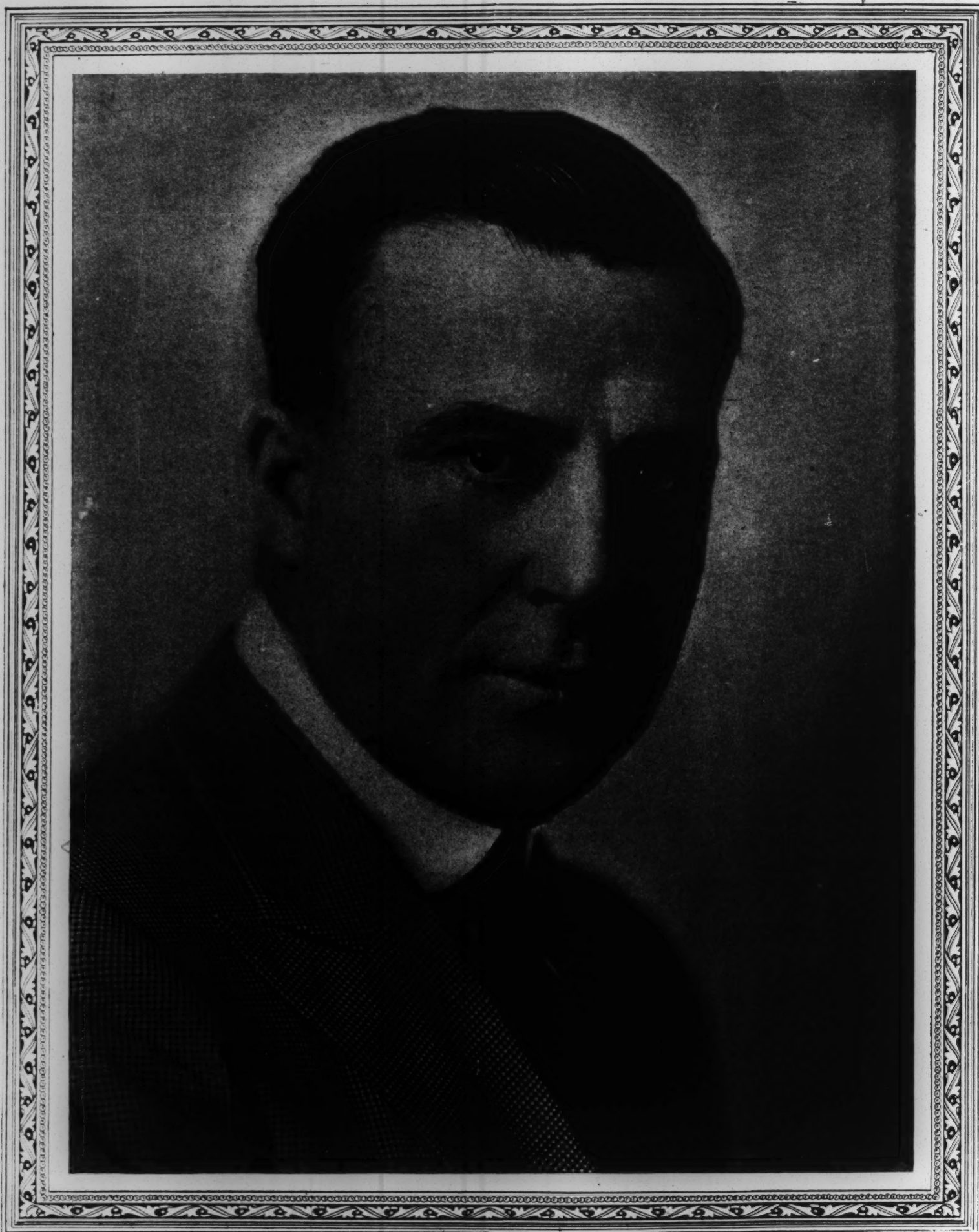
Leatrice Joy, playing the feminine lead in David Butler's first independent production, "Smiling Through," has been working overtime. She has been playing in the new Selznick picture, "The Invisible Divorce," during the day and then rushing over to another studio to work in the Butler picture.

Tom Santschi, the Goldwyn "heavy," has returned from a long sojourn amid the bright lights and gay nights of New York. He has purchased a new home in Hollywood.

William Russell, star of "Slam-Bang Jim," showing S. S. Hutchinson, president of the American Film Co., Inc., how to handle overhead

At the extreme right, H. H. Van Loan, writer of scenarios for Norma Talmadge, Hope Hampton, Eugene O'Brien, Owen Moore and others, having a little chat with his young daughter





**RICHARD STANTON**

*Versatile director of Fox pictures, who has finished work on a serial, the first to be made by the Fox organization*

DRAMATIC MIRROR



# 3 TIMES the money going into the making —

We planned to do a certain amount of business weekly on "COMEDYART." On the basis of that expected income we figured just how much we could spend in making "COMEDYART."

**BUT** Contracts already signed guarantee us so much *greater* income than was expected—we are now able to spend 3 *Times* as much money making "COMEDYART" as we figured and first started spending.

You win greater quality and no increase in prices.

1400 feet of varied comedy  
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200 feet of real novelties

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2000 feet of greater "COMEDYART"

**SPECIAL PICTURES CORP'N**  
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### DON MARION

*A youthful participant in Paramount-Mack Sennett comedies. From the gleam in his eye it is easy to see that if pie-slinging was still in vogue, he could hurl as mean a mince or custard as any of his elders.*



# ROBERT GORDON—Versatile Vitagraph Hero

**"H**OW did you happen to become a film actor?" This is the usual question that starts a star to talking of his career, and trite though it is, it rarely fails to bring forth some thing of interest. This is what it brought forth from Robert Gordon:

The first recognition of talent ever bestowed upon Robert Gordon was an assignment by Cecil B. DeMille, who chose the slender, unassuming boy out of the ranks of "extras," for a "bit" in "Joan, the Woman."

No one had ever taken any notice of the youngster, who, upon the surface, displayed no particular mark of talent or aptitude. Nevertheless, in the master-director's next picture, "The Little American," Robert Gordon appeared among those present, again, this time in a part of considerably more prominence.

"I was so jubilant," said Mr. Gordon, "that I had been noticed twice by Cecil B. DeMille, that I served notice on my family

## Of My Intention

to forsake entirely my previous ambitions for activities in scientific research (I am a graduate electrical engineer) to become an actor on the screen.

"Deeply impressed with the encouraging knowledge that the great director whose keen insight into human nature and expert judgment of talent identified him as sort of a 'wiz,' I continued to work slowly in my newly chosen profession. Sometimes I became discouraged. I wondered if the heralded DeMille could have been mistaken. No other director seemed willing to give me a like chance, or a real part. Until one day a casting director sent me to Mr. Morosco. The result was my engagement for the role of 'Tennessee Shad' in 'The Varmint'—for Paramount-Artcraft release.

"I realized the opportunity to put into action

## Whatever Ability I Had

and I worked like a trojan. On the strength of it I was engaged for a second Morosco production, starring Jack Pickford."

This picture marked Gordon's sudden leap to fame. It was the screen dramatization of Mark Twain's "Tom Sawyer," and the sequel photoplay, "Huck and Tom."

Fortune continued to smile upon the ambitious young man. He was soon engaged to play with Charles Ray in "The Hired Man" at \$50 per week, but it required a wardrobe of five suits of clothes, including—well, clothes that Bob did not have! In the rural plays his "wardrobe" had been a large factor in his scoring a success, but "Huck Finn" never did go in for riding, golf or evening togs.

## To Get These Things

made the necessity of sustenance all the more difficult for Gordon, although he alternated pants and coats with change of vests and bluffed his way through. A permanent respect for the work of Charles Ray developed, Bob continually watching the ease with which the star interpreted his role and the hope that some time—!

Robert Gordon, thereafter, upon

## Scheduled to Become a Professor of Electrical Mechanics at Twenty-One—Started Anew, Via a Slow and Discouraging Trail to Stardom

the strength of his conviction, struck out for \$75.00 per week and secured an engagement at the unbelievable salary with Bill Hart in "Blue Blazes Rawden." He enjoyed the engagement immensely. He was learning. Among other things he learned while on location was something about poker. When he separated Bill Hart from his hard-earned cash, the veteran card player looked upon the newcomer with a suspicious eye, but seeing is believing—"Beginner's luck," decided Bill

Mille to "pick 'em." Three companies were now bidding for his services. "Not so bad," thought Robert, but he remembered without pleasure the Ray picture which took all his money for clothes and left little for anything else. Clothes were an item and as leading man for Mary Pickford (it had come to pass) he knew that "Missing" might have a double meaning if he were obliged to supply his own wardrobe, besides, he had better take the picture with Miss Pickford.



ROBERT GORDON

The young screen star who made a name for himself in "Tom Sawyer" and has been climbing ever since. His latest picture is Vitagraph's "Dollars and the Woman" with Alice Joyce

country, so firmly believing that Mr. DeMille could go right along making pictures ad interim, Robert Gordon joined new ranks and this time not only

## Wardrobe Was Furnished

but rations! So, there is the solution of how Robert Gordon learned to wear a uniform.

At double the money he had ever previously commanded, upon his discharge from the army, Mr. Gordon played with Bessie Love in a production for Vitagraph, followed by his contract with Commodore J. Stuart Blackton to co-star in Blackton productions among them "The Moonshine Trail," "Dawn," "Respectable by Proxy" and "The Blood Barrier."

Vitagraph evidently thought well of his work with Miss Love, for in accordance with negotiations made by them with Mr. Blackton, Mr. Gordon was "loaned" Vitagraph for a picture with their delightful star, Alice Joyce, terminating in his success in "Dollars and the Woman." This was so pronounced that he is at present answering roll call at Vitagraph daily for a second picture with Miss Joyce in which he plays the leading masculine role.

The gradual rise to screen fame, has, in the case of Robert Gordon, been an interesting procedure. There was no dramatic instinct, no foundation nor inherited talent. He hails from a family of the mid-west who marvel at their theatrie relative.

"I had always been a follower of the screen," explained Mr. Gordon. "It was not based upon anything in particular except my admiration for screen entertainment.

## I Knew Little

and (whisper it) cared little and aside from a few well known screen players, my education along 'who's who' in the spoken as well as the silent drama, had been sadly neglected.

"I recall, now that I have lived in New York and become Manhattanized, associated more or less with stage and screen celebrities, that once (before I became an extra) there seemed to be an unnecessary excitement about town because Sothern and Marlowe (whoever they were) would positively appear at the opera house, being en tour. I went because everybody else did, I guess, but surely not because I realized that I was privileged in seeing these paramount

## Artists of the Stage

nor because their names meant anything to me. I knew, of course, there was a family named 'Barrymore' who were all upon the stage, descendant from a long line of actor-folk. I had read some and heard considerable about their dramatic powers. Sometimes I thought 'I'd like to see one of them'—but at the time it would not have mattered which one!"

The screen, then, among other educational achievement, has been the means of familiarizing a star destined, perhaps, to great magnificence, with the names of actresses, actors, playwrights and directors of the two most important factors in the theatrical world.

Mr. DeMille was director-general.

After "Missing," his work having become a subject of discussion in film circles, Mr. Gordon was again afforded

## The Proud Privilege

to live up to the opinion of the first director who had introduced him to "bits and parts." He worked very hard, gradually proving to his sponsor that his "bet" had been well placed.

Everything was working out admirably when along came the war. Here was a young, healthy, patriotic young man. He had learned to love the screen, but he also loved his

with no little chagrin.

Mutual, casting an eye on the rapidly ascending Gordon, as well as people for a picture, placed Mr. Gordon with Mildred Davis in a one-reel comedy entitled "Proxy," but it only took three days to make the picture, so Bob was turned loose again.

Then came "The Beast of Berlin," wherein Robert Gordon was for the first time cast as a lover. His salary remained the same, but his dignity soared.

About this time Bob commenced to feel an increasing respect for the almost uncanny ability of Mr. De-



# SCREEN NEWS OF THE WEEK

## U. S. FILMS CONQUERING WORLD

**American Pictures in Great and Increasing Demand All Over the World**

AMERICAN production of motion pictures has increased from 6 to 65 per cent. of the total output of films.

It is variously estimated that from 80 to 90 per cent. of the films shown in England are made in America, 60 per cent. of those shown in France, 90 to 95 per cent. of those shown in Australia and from 80 to 95 per cent. of the showings in South Africa. India, Japan, China, the Straits Settlements and South America are said to be enthusiastic markets for "Made in U. S. A." films. One large producing company reports that 98 per cent. of its films are shown abroad as well as at home.

The same stars and the same sort of plays are a hit abroad as well as in America. The English market is particularly receptive to society dramas and are particularly fond of hunting films and animal comedies.

France, on the other hand, has a taste cultivated for pantomime and heavy forms of tragic drama. Animated cartoons are also well received.

Serials seem to be especially popular in South America and the West Indies. There they run a whole serial

of twelve or twenty episodes in two or three nights. Havana is described as the home of the real dyed-in-the-wool movie fan. There the shows are so arranged that, beginning at 11 o'clock in the morning, the houses run continuously until late at night without repeating. The program is arranged in units. Between units the lights are turned up and the ushers go about to collect the dues after the fashion of zone system car fares.

In addition to its taste for serials the South American public, especially that of Buenos Aires, shows an insistent demand for the drama of clothes and high society. Previous to the war American producers made the error of shipping out of date films to the Paris of South America. Since then they have realized that a film showing out of date fashions has as little chance of success there as in New York.

Certain kinds of films are taboo everywhere just now. War films find no reception. Some parts of the foreign market are fed up on cowboy films, although these are at present very popular in China.

### Form Separate Companies

At the conclusion of their present contracts with Thomas Ince, Enid Bennett and Fred Niblo, her husband and director, will end their association with that company and, organize producing companies of their own. Miss Bennett will be at the head of the Bennett Production Company, and Mr. Niblo will produce Niblo Specials. The two organizations will be entirely independent of each other except in so far as releasing arrangements are concerned.

### London Film Men Buy Property

H. Winik and a group of prominent motion picture interests of London and New York has purchased the twelve-story office building, 141 to 143 West Forty-fifth Street. The property is on the same block where Loew's sixteen-story theater and office building is now under construction at Broadway and Forty-fifth Street. The Lyceum Theater adjoins on Forty-fifth Street. The property has been in the market at \$1,250,000.

### New Directors for Talmadges

Joseph M. Schenck has purchased "The Branded Woman" as Norma Talmadge's next picture, and "Good References" as Constance's next. "The Branded Woman" is an adaptation by Anita Loos, of Oliver D. Bailey's play, "Branded." It will be directed by Albert Parker. "Good References" will be directed by R. William Neill. Mr. Neill has been signed for a year's contract, and, according to present plans, will probably alternate between the Norma Talmadge and the Constance Talmadge productions.

### Photoplay Course at Columbia

Photoplay making will be taught in a series of courses at the Summer Session of Columbia University, John J. Goss, the new director, announces. The courses, which will be given by Rowland Patterson, will take up the main problem of presenting a story through the medium of pictures. Each student will be required to write the scenario of an original five-reel photoplay, or of several shorter works of equivalent total length.

### Rosemary Theby's Company

Rosemary Theby is considering signing a contract which will place her at the head of Rosemary Theby Productions. In Chicago recently she was met by representatives of Chicago capitalists, who talked with her about the formation of a company to star her. Under the proposed plan Miss Theby will choose her own stories, pick her own technical and directorial staff and cast her own pictures as well as co-direct.

### Dooley Five-Reeler Completed

Johnny Dooley's newest creation, "Skinning Skinners," a five act farce comedy, has been completed and is ready for release by Radin Pictures.

"Skinning Skinners" was written especially for Johnny Dooley. William Nigh directed the filming of the picture under the personal supervision of Jack Schulze.

### Title of Carpentier Film

"The Wonder Man," is the title which Robertson-Cole has selected for the Georges Carpentier special which will be given the public through pre-release on May 30.

## GOLDWYN BUYS INTEREST IN CAPITOL Big Theater Passes Into Control of Film Co.

President Messmore Kendall of the Capitol Theater announces the consummation of negotiations by which Goldwyn Pictures Corporation acquires a substantial interest in the Capitol Theater and the Capitol Theater interests become associated with Goldwyn Pictures Corporation and will be prominently identified with the management thereof. Edward Bowes, under whose management the Capitol is, is to enter a larger field as a director and executive of Goldwyn.

The board of directors of the Capitol Theater will, in addition to the present members, include the following: F. J. Godsol, Samuel Goldwyn, Eugene DuPont, Lee Shubert, Moritz Hilder, William Topkis, Henry Ittleson and P. W. Haberman.

### Starts "No Hats" Club

The high cost of living will get another jolt if Colleen Moore, motion picture actress, has her way. Fair Colleen has just formed a "No Hats for Summer" Club in Los Angeles which bids fair to become a national movement. Over five hundred members for the club were enrolled by Colleen on her first canvass among Los Angeles high school girls. Other drives will be made among employees of large business institutions, shop girls and clerks. After establishing the club in Los Angeles, Miss Moore plans to spend her vacation upon completion of her present picture for Marshall Neilan, visiting several of the larger cities throughout the country to form similar clubs.

### Fred Stone in Pictures

Fred Stone, who was in Brooklyn last week with his show, "Jack O'Lantern," and who will appear in a new show next season, plans the making of several feature films this summer. Stone has received a number of offers since starting his road tour but eschewed all film work, owing to continuous travel. Now that he is back in the east again he will be enabled to do some film work.

### Kosmik to Erect Studio

Kosmik Films, Inc., will soon erect its own studios at Hollywood, Calif., to produce serials, comedies and features. "The Hope Diamond Mystery" serial is nearing completion under direction of Stuart Paton at Universal City. As soon as it is completed Kosmik plans to announce the engagement of several news stars. Work on the studios may start within thirty days.

### Carey's Latest Finished

Reeves Eason has just reported the completion of "Human Stuff," Harry Carey's latest Universal photodrama. The story, by Tarkington Baker, introduces the star as an Eastern college man. Principals in Carey's support are Mary Charleston, Fontaine LaRue, Ruth Fuller Golden, Charles LeMoine, Rudolph Christians, Bobby Mack and Joe Harris.

## IS THAT SO!

Adele Blood has been engaged to support Geraldine Farrar in "The Riddle-Woman," her first Associated Exhibitors production.

Wilfred Lytell, younger brother of Bert Lytell, has been engaged by Metro to play the leading part in the all-star production of Cecil Raleigh's Drury Lane melodrama, "The Marriages of Mayfair."

Francelia Billington has been engaged to enact one of the leading roles in "Hearts Are Trumps," the third of the five Drury Lane melodramas to be filmed by Metro.

Hope Hampton has gone to make her second picture in Hollywood and Hawaii, as some of the story centers around the beach of Waikiki, Hilo and other points in the Hawaiian group.

Burton Holmes sailed from New York May 19 on another film-gathering voyage. His tentative itinerary calls for a three months' tour of the Near East, Turkey, Spain and part of Bohemia. He will return to this country around the end of August to fulfill a lecture tour.

June Walker, the vamp in "My Lady Friends," has been engaged to play opposite Robert Harren in his first starring vehicle for Griffith.

Winifred Westover has left the Fox studio in California for New York, en route to Sweden, where she will be starred in Swedish photoplays.

Clyde Cook, former clown of the New York Hippodrome, has completed his second Fox Sunshine Comedy under the direction of Hampton Del Ruth.

Pearl White, Fox star, has purchased an extensive wardrobe in Paris for her next Fox production, work on which will be begun upon her return to New York.

Henry Walthall is to be starred by a company bearing his name, according to word from California.

Thurston Hall has terminated his contract with Oliver Morosco and until next fall will devote his time to the screen.

Helene Sullivan who has been playing a vampire role in support of Clara Kimball Young in "For the Soul of Rafael" has been cast by Harry Garson to play a somewhat similar role in support of Miss Young in "Mid-Channel."

Charles Richman has left New York to take an important role in Anita Stewart's new picture, "Harriet and the Piper."

William B. Mack has been engaged for Richard Washburn Child's "A Whiff of Heliotrope," which George D. Baker is now directing for Cosmopolitan Productions.

Marion Davies' next starring vehicle for Cosmopolitan Productions will be a screen adaptation of F. Britten Austin's "Buried Treasure."

Jack Mulhall, one of the most popular of the younger leading men of the screen, has just been placed under a long-term contract to play leading roles in Paramount Artcraft pictures.

Ben Taggart has been signed up with My-Art Photoplay Company as leading man for Rubye d'Remer, their first picture being "The Flash."



# SCREEN NEWS OF THE WEEK

## CAMPAIGN FOR LONG RUNS

### "Big Six" Hope to Take a Decided Forward Step in Film Industry

IT is the intention of the Associated Producers to wage a campaign for the indefinite run of specials. The principals in the organization believe that an absorbing photodrama, produced on a scale of magnitude, and enacted by all-star casts of film favorites, should "hold the boards" for as-long-as-the-picture-holds-up engagements, as is the case with the popular successes behind the footlights. If this is accomplished a decided forward step in the industry will have taken place.

The "Big Six" will not produce their specials under one roof, but will film the supers in their individually owned and operated studios.

Several of the principals are now drawing plans for the erection of new and magnificent studios on the West Coast. Thomas H. Ince will continue to make his productions at his big plant in Culver City, while

Maurice Tourneur, George Loane Tucker and probably Allan Dwan will construct, own and maintain their own exclusive establishments in Los Angeles or adjacent suburbs.

Mack Sennett will continue all production in his own big studios in Hollywood, although officials of the Sennett organization announce alterations and additions that will materially increase facilities and equipment for the filming of super comedies.

Each of the six producers are now producing specials for release under their present arrangements with other distributing concerns, but actual work on the new "Big Six" pictures for distribution through the Associated Producers, Inc., own system will begin immediately following the termination of existing contracts.

### Film Shows Silk Making

A new three-reel moving picture has just been completed by Johnson, Cowdin & Company, Inc., makers of "J. C." America's Best Ribbons, which is of far-reaching educational value. Beginning with the conception of the silk in the cocoon, the action continues through the numerous processes of spinning the silk, its dyeing, warping, designing and weaving, to the finished lengths of ribbon; and as an additional feature several moving picture artists as well as a number of professional models co-operated in posing to demonstrate the actual practical application of ribbons to dress.

Considerable time and much money were expended to perfect that portion of the film which shows the tiny silk worm at work spinning its cocoon.

### American Releases Minter Special

"Peggy Rebels," adapted from "The Mate of the Sally Ann," a "Flying A" Special starring Mary Miles Minter, will be put on the market the latter part of this month. Alan Forrest and George Periolat are in the cast.

### Studios Head Parade

In the enormous industrial parade held recently in Los Angeles, the delegations from the various motion picture studios headed the procession. Each studio was represented by a float, and the players were led by Roscoe Arbuckle. The honor position given the films show that they are Los Angeles' leading industry.

### Sues Helen Holmes

Helen Holmes has been sued by Harry Warner for \$30,000 for alleged failure to do "stunts" which she was supposed to do. Warner states that she refused to ride a horse or to get her feet wet.

### Complete First Comedy

The Special Pictures Corporation of Los Angeles have just brought their first comedy to completion. The film has not yet been given a title, but it is said to more than come up to all expectations as to its value as a laugh-getting picture.

### Big Welcome for Butler in Mountain Town

When the David Butler Company, now making their second independent picture for the D. N. Schwab Productions, Inc., entitled "Smilin' All the Way," arrived in Truckee recently, to shoot some scenes in one of the big timber camps in that locality, they received a welcome that almost knocked them off their feet. Manager S. M. Estabrook and Wilber Maynard, of the Southern Pacific Hotel, had a brass band and a large gathering of the natives at the train to meet the company when they pulled in, and they were escorted to the hotel in auto busses, where they found a special dinner awaiting them. When Fred J. Butler, director for his son's picture, questioned the "why" of the old-fashioned "home-town-week jubilation," he was informed by the two managers that the welcome was decided upon on the receipt of a telegram from the Schwab Corporation announcing the arrival of the company in Truckee. It seems that when Butler, Senior, directed his first motion picture some years ago, when the industry was in its infancy, he was the first director to choose Truckee as an outdoor location. On his return from the famous mountain town, at the time of this initial production, he heralded Truckee among the other picture companies as being the logical setting for all big out-of-door locations, and its fame spread rapidly. It has since become the mecca of all the big producers, and the reception to the Butler Company was a compliment to the director who placed Truckee on the motion picture map.

### Za Su Pitts' Next

Another Brentwood production, "The Heart of Twenty," featuring ZaSu Pitts, will be released soon by Robertson-Cole. It is the second of a series of four in which Miss Pitts will be directed by Henry Kolker. Miss Pitts is given efficient support by a cast which includes as leading man, Tom Gallery.

### "ORIENTAL CITY"

#### Character Pictures Producing on Paul Gilmore Property

At Anna Marie Key, Florida, plans are being made to divide the forty acre tract, owned by Paul Gilmore, into a modern "movie" city, known as the Paul Gilmore Oriental Moving Picture City. The island will be divided into four divisions according to Mr. Gilmore, and will be built up with a large hotel, bungalows, studio, and other buildings, all of which are to comply with a rule permitting Japanese architectures alone on the island.

One part of the tract will be given over to the hotel and surrounding grounds, another will comprise the bungalow section. The third will be utilized for the studio and outer buildings. The fourth will be devoted to agricultural purposes for the islanders.

"One would be surprised," says Mr. Gilmore, "at the number of film stars whose favorite recreation is digging in his own 'tater patch' behind his own bungalow, in the evening, when his work is finished."

Mr. Gilmore and Hazel Hudson head the cast of "The Isle of Destiny" which the Character Pictures Corporation is now staging.

### Hiller Buys Interest in "Up in Mary's Attic"

An announcement this week in connection with the great comedy feature, "Up in Mary's Attic," which is being released by Fine Art Pictures, Inc., on the independent market, is to the effect that L. L. Hiller has purchased a substantial interest in the production. Mr. Hiller's judgment, which in the past has always linked his name with only big productions, is another endorsement of the magnitude of "Up in Mary's Attic."

"During all my experience in the state right field," says Mr. Hiller, "I have never seen a picture which contains the colossal box-office possibilities of this great comedy feature."

### May Yohe Is In Movies

May Yohe is in the movies. She has written a serial "The Hope Diamond Mystery" for Kosmik Films, Inc. Grace Darmond and George Chesebro are the stars.



Dinty Moore's bar from International's "Bringing Up Father" comedies, with George McManus buying. It was put up at the Waldorf for the benefit of the American Publishers' Association convention

A scene from "Slam-Bang Jim" in which William Russell is starred by American

Earle Williams in Vitagraph's "The Fortune" invites the surprised young ladies to help themselves. It isn't exactly what they are used to, but then, Earle is not an experienced dispenser



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## OH, MY LADY

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## FUN FROM THE FILMS

THEY are praying in Maryland to stop taxes going any higher. That would seem to be the supreme test of prayer.—(Omaha World-Herald—Tom Bret's Topical Jazz.)

A chief secretary for Ireland these days can resign on account of his health without having a medical diagnosis.—(Pittsburgh Dispatch—Tom Bret's Topical Jazz.)

Oldgirl—Is your daughter going to make her debut this season, Mrs. Nueriche?

Mrs. Nueriche—No, indeed! The dressmaker does all our sewing these days!—(Judge—Tom Bret's Topical Jazz.)

Those Irish revolutionists have the right idea. They burned the income tax records in Dublin.—(The Stars and Stripes—Tom Bret's Topical Jazz.)

A canvass of the Presidential situation in Mexico shows that the rebels are leading in the early shooting.—(Detroit News—Tom Bret's Topical Jazz.)

You've heard about the raisin, With the kick of ten per cent. But the raisin with the wallop Is the raisin' of the rent. —(Columbus Dispatch—Tom Bret's Topical Jazz.)

George Bothner sez the man who marries a second time didn't deserve to lose his first wife.—(Tom Bret's Topical Jazz.)

The time is coming in this country when you will not be able to get sugar without a doctor's prescription.—(Tom Bret's Topical Jazz.)

A million and a quarter babies were born in the United States last year—proving that there are still a few Irish families left in America! —(Tom Bret's Topical Jazz.)

A trial marriage most generally results in a verdict of guilty for both parties.—(Tom Bret's Topical Jazz.)

A travelling salesman had two wives—one in Chicago and one in Hoboken. Absence makes the heart grow reckless.—(Tom Bret's Topical Jazz.)

Wise men marry widows. There's nothing like doing business with an old established firm.—(Tom Bret's Topical Jazz.)

A stranger was lost for four days in New York. He could speak nothing but the English language.—(Tom Bret's Topical Jazz.)

Two weeks ago a man in Ireland yelled "Hooray for the King of England." Now he's over there in a cemetery pushing up the daisies.—(Tom Bret's Topical Jazz.)

Remember when you could get spirits without the use of a ouija board?

When a hen would lay a dozen eggs for a quarter?

When you could get a dozen oranges for a dime?

When every woman wore her own hair?

When people who wore overalls used to work in them?

And when twin beds were used for twins?

Oh, boy! Remember?—Tom Bret's Topical Jazz.)

"When do you expect your husband back?"

"It's hard to say. He has just gone down into the cellar."—(Universal Laughographs.)

"Why did she break the engagement?"

"He wrote her meaning to say 'There are six pretty windows in my room,' but he left the 'n' out of windows." — (Universal Laughographs.)

Servant—"What shall I do with the keg the whiskey was in?"

Master—"Better have toothpicks made out of it."—(Williams College Purple Cow—Universal Laughographs.)

She (about to jump across the brook)—"If I sprain my ankle how would you feel about it?"

He (embarrassed)—"Oh, you go on, now." — (Universal Laughographs.)

Speaker on Woman's Suffrage: "In France the Woman's Movement has been very slow."

Former A. E. F. buck—"Not where I was, professor."—(Universal Laughographs.)

Two prohibition agents were arrested in New York charged with an overload of booze, proving that a cellar snifter is a gent with water on the brain and whiskey in his stomach.—(Tom Bret's Topical Jazz.)

Amicable relations between landlord and tenant seem to be very much rent.—(The Tablet—Tom Bret's Topical Jazz.)

George Bothner sez any wife is a dear wife these days.—(Tom Bret's Topical Jazz.)

Owing to the amount of celluloid used in the Leonard Wood campaign buttons, the farmers of Nebraska are complaining of a shortage in collars.—(Tom Bret's Topical Jazz.)

### Quick Rise to Fame

Contracts were recently signed, under the terms of which, Barbara Bedford will be a member of Maurice Tourneur's organization for a number of years to come. Barbara Bedford came to California with her parents a few months ago for a visit and became greatly interested in motion pictures, but it was not until she met Mr. Tourneur that her parents would consent to her going to the studios. Maurice Tourneur recognized in her a most promising young lady and offered to coach her in the requirements for the screen. It was his original intention to place her in one of the minor parts of "Caleb West Master Diver" which he was preparing to visualize at that time, but by the time he was ready to start work on the production she had progressed to such an extent that he cast her in the leading feminine role.



## "MARCHING THROUGH CANADA" How a Man and His Two Sons Built a Great Chain of Moving Pictures in Dominion

IN Sept, 1906, at Bradford, Pa., Bernard Allen, a jeweller and his two sons Jule and Jay J., aged 18 and 17 respectively, held a conference to decide what line of business the latter would enter. They made up their minds to open a picture show somewhere. Jay had just returned from a visit to Hamilton, Ont., a city of 80,000 population, and remarked that there were no movie theaters there. Thus the life work of the Allens was decided.

Jule was appointed on "locations" and went to Hamilton immediately. He searched the city in vain, as he could not find a store that would be vacant in less than thirty days. "Too long to wait for the big show," said he, and moved on to Brantford, Ont. There he found what he wanted and in ten days, or to be exact, on Nov. 10, 1906 the Theatorium, the first moving picture theater in Canada outside of Montreal and Toronto, opened its door to the public. These cities had about half a dozen "store shows" between them at that time.

The Theatorium was fitted out with

### 150 Kitchen Chairs

a white cotton sheet on a frame for a screen, and the projecting machine brought from the States.

There were few films, (reels were only a few dozen feet long in those days) on the program. A comedy, "The Watermelon Patch" and a thriller, "A Train Wreck" depicting a head on collision were the chief items. The shows were continuous

and each lasted about fifteen minutes. Two thousand people out of the 18,000 population of Brantford paid a nickel to see the Allens' first moving picture show.

A second and a third theater were opened by them in a short time in the City. Each

### Was an Improvement

on the preceding, \$2,000 being spent on the furnishings and equipment of the second house. The receipts from this theater were soon \$30 to \$35 a day.

With the three shows going it made the Allens, two of them in their teens, the largest moving picture magnates in Canada, a place which they have retained to the present day.

From an investment of three or four hundred dollars, in the kitchen chairs, cotton sheet for screen, and projecting machine of their first theater, the Allen Theater Enterprises has grown into a chain of more than

### Fifty Great Palaces

for the display of film art. Allen Theaters cost from \$200,000 to \$2,000,000; the average is \$500,000, and their seating capacity is often over 2,000. They are located in the leading cities of Canada from Coast to Coast and represent an investment of \$20,000,000, of which the Allens' share is over \$10,000,000.

An Allen Theater now being erected

in Montreal will seat 3,000 people. They are now

### Invading the United States

and are building an "Allen" in Detroit, seating capacity 4,000, which will be the second largest picture theater in the world, also one in Cleveland, which will seat 3,500 and will be the third largest in the world when it is finished. The total seating capacity of Allen Theaters actually erected and those in course of construction will be about 75,000. Eighty thousand Canadians go to the Allen Theaters each week day and in a few months, when the new theaters open, 150,000 a day will be the average.

The Allens operate six film exchanges to supply their chain of theaters and others with film-plays.

What of the wonderful organization that has accomplished so much in such a short time? Bernard Allen, father of the two boys, Jule and Jay J., is president of the Allen Theater Enterprises. Jule and Jay J. Allen are the executives. Keen foresight, excellent business ability, and the firm belief that moving pictures would become one of the world's greatest industries have been great factors in the success of the Allens. They have never had a failure. The best is none too good for the Allens or their fans. The enthusiasm and loyalty of the men who work for them is another big factor in their success. All their managers and executive officers are developed in the organization. Merit and ability is rewarded by advancement. Oper-

ators and even ushers have been advanced to managers.

Jule and Jay J. Allen, although they have accomplished so much in providing adequate palaces for the display of the best productions of film art, are only

### Beginning Their Careers

as they are only 31 and 32 years of age. Their dreams of fourteen years ago have come true and in Canada the Allen Theater Enterprises is one of the strongest and best organizations in the amusement field today. The head office of the Allens is in the Allen Theater Building, Toronto, Ont.

### American Operators Not Excluded from Canada

American motion picture operators and photographers are not to be excluded from the Province of Ontario, and will not have to be Canadian subjects according to the information that was received by the Washington Bureau of the National Association of the Motion Picture Industry from the State Department.

This announcement is the result of the request of the National Association of the Motion Picture Industry made last August for the Canadian authorities to reverse their ruling in this matter.

At that time the Canadian authorities promulgated certain regulations which required persons engaged as operators or photographers in Ontario to obtain a license. Applications for such licenses were to be issued only to British subjects.

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## —ASK ME!—

### Where to Buy and Anything Else You Want to Know

EDWARD L. BERNAYS

ARE not Shakespeare's plays translated into French and played on the French stage?

If so, are they translated into French verse or prose or both and in what form are they most popular in that country, (I mean, read or acted?)

DR. M. M. WHITE,  
Box 893, Montgomery, Ala.

A number of Shakespeare's plays have been translated into French prose and have been played on the French stage. There is not to my knowledge a translation in verse. A well-known translation is that of Victor Hugo's son, Francois Victor Hugo. Shakespeare is very popular on the French stage today. It is claimed by French scholars that France cares for him more than America does. In support of this claim, the great success of a French "Twelfth Night" produced by Jacques Copeau in France several years ago may be cited. His "Twelfth Night" was somewhat less successful in its American production.

Can you give me the name of the song which John Barrymore sings in the first act of his recent production, "The Jest"? Also, if same has been reproduced on a record made by any of the various companies, and if so, what company?

A. H. THOMPSON,  
Lilly Dale, N. Y.  
P. O. Box No. 162.

"The Madrigal of May" is the name of the song by Maurice Nitke. This was published by Jos. W. Stern & Company, 102 West 38th Street, New York, but has not been reproduced.

Will you kindly print the address of Mr. George M. Cohan's new business offices?

LESLIE GRANT,  
Hoboken, N. J.

226 West 42d Street is Mr. Cohan's present address.

What might be called the Oberammergau of America? Of course I know of the players in Hoboken, who have their yearly passion play, but is there no real art movement on foot to duplicate Europe's great festival?

JAMES GIBBONS,  
East Aurora, N. Y.

There is such a movement on foot, we understand. It is backed by a number of prominent women and men throughout the United States. The purpose is to establish a festival in Southern California, which will be a Mecca for tourists. It is intended to produce the life of Christ in a modern pageant, utilizing all the arts and devices that the modern theater has made available.

I read in the papers that "sniping" has been done away with. What is "sniping"?

WALTER RATHBONE,  
New York.

Sniping is the term used for bill posting, without the permission of the owners on premises, where the bill or poster is attached. It is doubtful to our minds whether the managers' association will be successful in its attempts to do away with this evil. For one independent theatrical manager who is not bound by any agree-

ment can come into the city and gain valuable advertising advantages for practically little money, where his competitor who is bound by agreement, will be unable to use them.

I read an article in the Globe, in which Kenneth McGowan mentioned Cane's Warehouse as a final resting place for productions. What is "Cane's Warehouse"?

SAMUEL STIMPSON,  
New York.

Cane's Warehouse is not a fiction. It is a real warehouse located in the West Forties in New York. Originally a transfer company, which transferred the theatrical productions from one theater to another and from the theaters to the railroads, it opened a warehouse as an accessory to its regular transfer business. Soon managers sent their productions, their scenery, etc., to this warehouse after a play had finished its run, for one reason or another. Cane's Warehouse had the monopoly of being the morgue of the theater in New York. It gradually became an accepted term on Broadway to denote the last resting place of a play.

What is rhythmic? It sounds like a new form of gymnastics, but suppose it isn't really. What is it?

JANE FURST,  
New York.

The name sounds familiar. We remember seeing and hearing the name. Everybody comes forth with a new name for dancing. We won't swear to it, but feel reasonably certain that rhythmic is natural dancing, under another name.

"Trimmed with Red," I understand is going to be put in the movies. Of course I know Wallace Irwin and I like his works tremendously, but I didn't know he wrote for the movies.

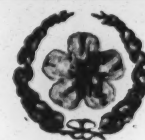
SYRIL FRANK,  
Brooklyn, N. Y.

Wallace Irwin, as far as we know, doesn't write for the movies. His "Trimmed with Red," a clever satire on the society woman and her fads, appeared as a book. In the case of this book, the movie rights were bought by the Goldwyn Company and a scenario, based on the book was written by them.

I have been appearing in amateur theatricals for a number of years, at school and elsewhere, and I feel that I have shown enough ability to justify me in considering a stage career. I feel that I need more experienced people to direct me before I can ever appear before an audience professionally. Can you tell me the name of a reputable dramatic school?

JAMES O'VEIGH,  
Milwaukee, Wis.

Do you intend to come to New York to pursue your studies? Or are you planning to study in Chicago or some other city nearer your home? If you are coming to New York, you will find many good schools of dramatic art. The American Academy of Dramatic Arts, The Alviene School of Dramatic Arts, Signor Salvatore Cudia, and the National Conservatory are schools of established reputations.



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## "BEFORE THEY WERE STARS"

(Continued from page 1059)

fore any harm was done. But it was a mighty narrow escape. He decided

### To Try It Alone

and to put over a single act with his trusty pony as companion. He hung around for weeks but no vaudeville manager could "see" the act. At last he secured a trial at the old Union Square and went on as a sort of "chaser" during the supper show.

His work was decidedly unusual for he was the first to ever rope a horse on the stage and the rope throwing made a hit too. So Rogers was given a place on the regular bill, much to his surprise and that of the management.

### Thinking Aloud

(a present day habit of his!) made him even more popular! One night that rope of his absolutely refused to behave so Will talked to it. "Swinging a rope is all right," he said in his slow, quiet way "when your neck ain't in it!" The audience laughed loudly and he added for good measure, "Out West, where I come from, they won't let me play with this rope. They think I might hurt myself!" and the roars of laughter so impressed the management that they told him to add more patter next time.

Now Will Rogers is the soul of individuality and it simply went against the grain for him to repeat the same words night after night, and so he commenced thinking up new things to say and, thereby, laid the foundation for his future success. People soon commenced to talk about the cowboy who did unusual things in his act and who had the most wonderful line of patter in vaudeville.

After working a solid year without missing a week, he had a contract offered him to play at the Winter Garden in Berlin, and from there he went to England for two years, and soon after his return to this country came the engagement with the Follies. Everyone wondered how he would fit in with the show but after the first night there was no further speculation and everyone commended Flo Ziegfeld's foresight in tying him down to a long contract.

At first he used the same patter, for he had more time to fill in than when in vaudeville, but Rogers soon decided that changing his act was better and so he commenced looking about for up to the minute gags. If he had been with a regular show it would not have been so important, but there are many Follies patrons who go night after night or who attend both shows and nothing would disgust them so much as repetition (though they themselves are repeaters!) Rogers said that he digs his jokes out of the daily papers, finding that a story doesn't have to be nearly as funny if it is up to date! Most of his are both!

### His Picture Engagement

attracted a lot of comment and there were many speculations about his success or failure. How could a humorist be featured? His humor would have the very essence removed when separated from the

spoken stage. Mr. Goldwyn soon settled the question because he selected plays that fitted his new star and let him go ahead and play them naturally. His old vaudeville audiences turned out to see their favorite, while patrons of the Follies relished the chance of seeing him again on the screen. Another set of people have been added to Will Rogers admirers, those who enjoy comedy that has unusual features, and he has built up a large following.

"Almost a Husband" was released last October, and one big exhibitor wrote in to Mr. Goldwyn to say that the new star, unknown in this particular section of the country, jumped into instant favor and begging for more Will Rogers films.

"Jubilo" was the next picture to be finished and gave Rogers the role of a good natured hobo who gets mixed up in a train robbery, lands on a ranch with some kind hearted people and eventually straightens everything out and marries the ranch owner's daughter. His acting was a revelation to those who supposed that he could only swing a lariat in a decidedly original way and tell decidedly original stories.

### "Water, Water Everywhere"

a clever satire on the present "dry" situation and again Will Rogers scored heavily. He had a chance to show some of his clever riding stunts for the scene was on a ranch.

In speaking recently of his screen experience, he said in his inimitable way, "Funny thing this picture business, ain't it? Here they bring me all the way across the country, across the Mississippi River, when they could a taken a camera and shot me as well as not. Instead of which they take me clear up to Sacramento to get the Mississippi! Also to photograph some smoke. Why I saw an oil well on fire the other day that had lots more smoke to it than we got. I bet if they wanted to photograph the ocean they'd take us all back to Lake Michigan!"

Here are a few of

### His Original Comments

on the picture situation that will tickle a lot of folks:

"We have a novelty out here—an extra that never played with Griffith!"

"The only night life an actor gets out here (California) is when they build a cafe set for his picture."

"I only felt real grand once and that was when we shot a scene in Geraldine Farrar's \$50,000 set. She should worry. She can sing a couple of songs and pay for the whole street and have an alley lift over."

Here is another of our stars who had

### A Mighty Hard Time

climbing upward. He has seen more of the world than any of the others, and done harder physical labor than they, but the good humor and willingness to make the best of things has helped a lot in the long run. I wonder if the small boy who longs for a cowboy's life would care to go through the experiences that Will Rogers has?

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## "THE PREMIERE OF A PLAY IN PARIS"

(Continued from page 1045)

ation of exquisite refinement worn with grace and distinction by the actress carefully selected to create an important role. And some of us have had the agony of seeing this "interpretation" dropped upon the shoulders of an understudy, hastily summoned. Enough!

### After the Play is Launched

as a success Society in Paris trains its long range conversational guns on it for weeks. The playwright has turned his kaleidoscopic wheel and, finding a new situation, a new psychology, a new conclusion, and draped with a new silhouette, the conviction slowly obtains that certain familiar figures of its world are the prototypes of these creations. Now who but a

### Dorziat or a Simone

can extract from these elements the art which vitalizes them to the point of a world influence. A merely beautiful and talented woman cannot do it. There is a faculty of dress interpretation just as definite as a faculty of dramatic or literary interpretation. In the actress who most brilliantly achieves success in France these qualities constitute an art alliance.

Audacity in Spinnelly brings up a certain mode to an exclamation point. However, to vitalize a new line, a new movement, a new and significant interpretation of a historic silhouette, it is put into the introduction of it a flash of creative genius. It is not alone charm, please note. Many women express charm who are promptly forgotten once outside the theater. No! it is an

### Art of Vitalization

and, if cast for a modern society play, you have a good example of it in Irene Bordoni.

Singularly enough none of the women in France who excel in this peculiar field have superficial beauty. Sorci, the wonderful, is extraordinarily accomplished in the finesse of this art. She has the creative mind which works with the couturier. And, as every one knows, she is no longer in her first youth. The ill-fated Lentelme, an exquisite creature, was this curious dual artiste, yet with all her beauty could not dim the lustre of the superior, though older, women mentioned.

All of which leads me to the plea for

### A Real Alliance

between the American houses of dress creation and the theater.

You have many women here in New York who express the already perfected esprit for this dual art. Elsie Ferguson, in "Sacred and Profane Love," is a quiet ideal exponent of the interpretive art. You have Jane Cowl, Beatrice Beckley, Madame Kahch in her last play quite wonderfully handled by Lucile; Chrystal Herne, Billie Burke, Ina Claire, Florence Reed, an unusual type, and many others. I must not forget Geraldine Farrar, who has, through Bendel, very generously supported the idea, and Mary Garden, who this year became very conspicuous through the commission executed for her by Baron de Meyer.

## Where'll We Eat?



Lussier's

"I've been working on the railroad all the live long day," said an underpaid official of the rotten transit system in our fair burg. He sighed. At last a semblance of a bright and happy smile flickered across his face, seamed with care. He tore down the street, upsetting pedestrian's en route, and dashed into Lussier's on 43rd Street. He was met at the revolving door with suavity and urbanity, who stood inside, and asked him to step upstairs to the dining room there, because the lower floors were crowded with munchers. Foods to his taste were brought at his order, and he wound up the repast with delectable waffles and orange blossoms honey made under the personal direction of Lussier's head bee.

### Reisenweber's

Swing low, sweet chariot, coming for to carry me away to Reisenweber's where there are pretty girls innumerable and plain and fancy dishes galore. Diversions are varied, and run the gamut from dancing to theatrical spectacles. When the orchestra plays for dancing, one can detect in their music the sweetest and clearest saxophone in the Western Hemisphere. The saxophone has been brought into low repute because it is often played without skill, but the tones of the one in the orchestra at Reisenweber's are more than sufficient excuse for its existence.

### Palais Royal

Tramp, tramp, tramp, the boys and girls are marching into the Palais Royal. All is good cheer within, some mostly cheer, and others only good. Feasts are spread every day for residents and transients that cause the transients to become residents, and thereby increase the population of lil' ol' New York, the only town centering about the Palais Royal. One of the principal reasons for the popularity of the establishment, aside from its culinary engineers, is the unbounded enthusiasm that the patrons all feel for the superb floor for dancing and the musical engineers in the orchestra, without which, the floor would be useless, and waste its fragrance on the desert air, blushing unseen, like full many a gem of purest ray serene.

### Keen's Chop House

Some folks say that a nigger won't steal, but that is a thought that does not assail the quality folks who are so perspicacious as to visit Keen's Chop House on 44th Street for to eat and be merry. The Ring Master or Host is none other than Paul Henkel, widely known and revered alike by explorers in murkiest Africa and the Gay White Way. Botanists visit the jungles of the Amazon largely for the pleasure of anticipating the return to the genial Paul and the wiles of Keen's Chop House.

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## WHERE THE SHOWS ARE PLAYING ON THE ROAD

**BOSTON:** TREMONT—Geo. Cohan's new musical comedy, "Mary," opened to an enthusiastic audience Monday night. First week. WILBUR—"Oui, Madame," although it is a fairly good musical show, is not quite up to the old Victor Herbert standards. Second week. COLONIAL—Winsome Ada Mae Weeks continues to draw the public to "Listen, Lester." Last week. MAJESTIC—"Howdy, Folks," is proving excellent entertainment for those who like that sort of play. Second week. PARK SQ.—William Courtenay in "Civilian Clothes" has scored quite a hit here. Last week. SHUBERT—Herbert Corthell, the mainstay of "Fifty-Fifty," is worth any one's time to see and hear. Last week. PLYMOUTH—"The Charm School," with Marie Carroll as the most charming pupil, is playing to capacity audiences. Second week. HOLLIS—Robert B. Mantell in his Shakespearean repertoire has pleased all who have seen him. Last week. ARLINGTON—"Susan Lenox," with Alma Tell, is an exceptionally well acted play. Third week. Aldrich.

**BUFFALO:** SHUBERT-TECH—Richard Walton Tully offered the late starring vehicle of Mr. and Mrs. Sidney Drew, "Keep Her Smiling," with a metropolitan cast. It went well. "Tick, Tack, Toe" coming next. Richardson.

**CINCINNATI:** GRAND—One of the most artistic offerings of the entire season was reserved for the last week, that of "Robin Hood." This tuneful masterpiece of the late De Koven, it is safe to say, never was presented better than by this company of genuine artists assembled by Ralph Dunbar. More power to the producers who will blaze the trail for the things worth while. Both the Grand and Lyric go into pictures for the summer season. Goldenburg.

**KANSAS CITY:** GRAND—The Grand closed the present season with the appealing comedy "Clarence," playing to capacity houses the entire week. It would be hard to find a play with the entire cast better suited to the parts. Dore.

**MONTREAL:** HIS MAJESTY'S—Walter Hampden opened at His Majesty's May 10 for a week of Shakespearean repertoire, giving "Hamlet," "The Merchant of Venice" and "Romeo and Juliet." This is Mr. Hampden's first visit to Montreal, and it is to be hoped that it will not be his last. The week has been one of intense enjoyment to all students of Shakespeare. In all three characters Mr. Hampden's conceptions showed originality and study. The whole cast was exceedingly capable and the plays well staged and costumed. May 17, Nance O'Neil in "The Passion Flower." Tremayne.

**PHILADELPHIA:** BROAD—Lou Tellegen in "Speak of the Devil," a new play by Augustus Thomas. Anna Belwin, Frances Shannon, Ivan Simpson, Cecilia Radcliffe, Edgar Wooley, and Thomas Walsh are in support of the star. FORREST—"Ireland a Nation," a moving picture showing conditions as they actually exist on the Emerald Isle. Bernard Daly and a capable company present the romantic comedy drama, "The Wishing Well." GARRICK—Third and last week of Thurston. A season of moving pictures will open the 24th. ADELPHI—Grace George in one of the smartest com-

edies of the season, "The Ruined Lady." Frances Nordstrom, the author, plays the second lead with Miss George. John Milner is excellent. May Hopkins, Leila Frost, Kenneth MacKenna and Freeman Wood give splendid support. LYRIC—William Courtenay in "Civilian Clothes." CHESTNUT ST.—Charlotte Greenwood in "Linger Longer Letty." SHUBERT—The Century Midnight Whirl (with Bessie McCoy Davis out of the cast after the opening night) is having a successful run. Frank Fay, Winona Winter, Jay Gould, Annette Bade and Kyra carry the show to popularity. Conn.

**PITTSBURG:** NIXON—Elsie Janis and "her gang" opened to a record breaking house, Monday night. The week of May 24 the photo-play "The Confession" will be the attraction. ALVIN—"Maytime," with William Norris, Carolyn Thompson, Melvin Stokes, Isabel Vernon and many others in the original New York production delighted a huge house Monday night. For the week of May 24 "Frolics of 1920" will be seen. DUQUESNE—"Turn to the Right," John Golden's record-smashing fun classic, opened a second week and many were turned away Monday night. SHUBERT-PITT—Frank Tinney and his lively company opened to a big house in "Sometime." The comedy is tuneful and laugh provoking. The week of May 24, "Keep Her Smiling," is on the boards. Latus.

**PROVIDENCE:** SHUBERT-MAJESTIC—The San Carlo Grand Opera are taking their usual great applause. The company is superb in every instance. Scheduled for next week is "Take It from Me," the musical comedy. OPERA HOUSE—Charles Dillingham's musical comedy success, "The Canary," is drawing the crowds all week. Julia Sanderson and Joseph Cawthorn are warmly received. Wallace.

**SAN FRANCISCO:** COLUMBIA—"Three Faces East," that just finished an engagement at the Columbia, is one of the biggest successes that has come to San Francisco. Charles Harbury made a personal hit. Raymond Hitchcock opened at the Columbia May 10 in "Hitchy-Koo." A full house greeted the show and it pleased. CURRAN—At the Curran "The Passing Show" is on for the last week. The show played four weeks and did well. The next play at the Curran will be Louis Mann in "Friendly Enemies." Barnett.

**WASHINGTON:** NATIONAL—Henry Miller's production of "Just Suppose" during the past week's engagement was received with extended favor. May 24, George White's Scandals of 1920. POLIS—"A Question of Time," a new play by Emily Ann Wellman, that A. H. Wood is presenting here this week with success. The play incorporates original ideas of the author in setting and stage lighting. "Monte Cristo, Jr." drew a succession of crowded houses. May 24, Willard Mack's "Poker Ranch." BELASCO—Richard Carle supported by a company of 75 presents the musical comedy "The Sympathetic Twin," by Alexander Johnstone, winning strong praise of large opening audiences. "The Bird of Paradise" last week proved exceedingly popular. May 24, the musical play "Maytime." Warde.

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**VAUDEVILLE BILLS FOR  
THE WEEK OF MAY 24th**

(Billing for week of May 31st in parenthesis)

**NEW YORK: COLONIAL**—Dotson; J. C. Nugent; Rooney & Bent (N. Y., Al.); Van Cellos; Jas. Lucas Co. **ALHAMBRA**—Anna Chandler; Monroe & Grant; Harry Puck; Mr. & Mrs. Wilde (N. Y., River); Lee Children (N. Y., Al.); Vic. Moore & Co.; F. & M. Britton. **RIVERSIDE**—Samoyoa (Bklyn., Orph.); Harry Hines; Fall of Eve (Phil., Keith); Lillian Herlein (Bklyn., Bush.); 4 Readings; Harry Carrol Co. (N. Y., Colo.); Jason & Haig. **ROYAL**—Barbette; Mario Lo & Co. (N. Y., River.); Santley & Sawyer (Bklyn., Bush.); Solly Ward & Co. (Phil., Keith).

**BROOKLYN: BUSHWICK**—Santos & Hayes; Jack LeVier (N. Y., Royal); Geo. Kelly & Co.; Bert Errol (Bklyn., Bush.); D'Avigneaus Cel. (Phil., Keith); Sylvia Clark. **ORPHEUM**—Maud Earl & Co. (Bklyn., Bush.); Eddie Borden & Co. (N. Y., River.); Dave Roth; Frankie Wilson; Belle Baker; "Under Apple Tree"; Herschel Henlere; Whipple Huston Co. (N. Y., Al.).

**BALTIMORE: MARYLAND**—Olsen & Johnson; Masters & Kraft; "Over Your Heads"; Wm. Brack & Co. (Wash., Keith); Eva Shirley & Co.; Martin & Fabrini; Jack Norworth (Phil., Keith); Janet Adair (Phil., Keith); Clifford & Wills (Wash., Keith).

**BOSTON: KEITH**—Espe & Dutton; McLellan & Carson; Tracey & McBride; Chas. McGood & Co.; Ciccolini; Trixie Friganza; Rigolletto Bros.; Maud Muller Rev.

**BUFFALO: SHEA**—Wheeler 3; Bronson & Baldwin (Mont., Prin.); Ryan & Ryan; Miller & Bradford; Ruth Budd (Mont., Prin.).

**CALGARY: ORPHEUM**—1st half: Alexander Carr Co.; Josie Heather Co.; Melody Garden; Pilcer & Douglas; Merlin; La Zier Worth Co. (Same bill plays Victoria 2nd half.)

**CHICAGO: MAJESTIC**—Leon Errol & Co.; Glenn & Jenkins; Grace Nelson; O'Donnell & Blair; Kinney & Corinne; Frank De Voe & Co.; Hughes Musical Duo; Leipsig; Chandon Trio. **PALACE**—William Rock & Girls; Margaret Young; Kramer & Boyle; Bessie Remple Co.; Shelton Brooks & Co.; Gordon's Circus; Adler & Dunbar; The Great Libby. **STATE LAKE**—Wellington Cross Co.; Lightner Sis & Alex; Johnny Ford & Girls; Ryan & Orlob; Harry Jolson; Emily Darrell; El Rey Sisters; Wallace Galvin; Le Zarrell & Co.

**CLEVELAND: KEITH**—Tozart (Grand Rap., Emp.); Marg. Padula; Ed. Janis Revue; Phina & Picks.

**CONEY ISLAND: NEW BRIGHTON**—J. R. Johnson & Co.; Nathan Brothers (Bos., Keith); Georgie Price; Morris & Campbell; DuFor Boys.

**DENVER: ORPHEUM**—Rita Mario Orch.; Nitta Jo; Brent Hayes; Montgomery & Allen; Helene Davis; Samsted & Marion; Mary Marble Co.

**DÉS MOINES: ORPHEUM**—Elsa Ryan & Co.; Billie Shaw's Rev.; Byrnes & Gehan; Anita Diaz Monks; Avey & O'Neil.

**DETROIT: TEMPLE**—H. & A. Seymour (Grand Rap., Empress); Ed. Morton; Lillian Shaw; Gibson & Connelli; Levan & Miller; Tuscano Bros.; Amoros Sisters; Green & Myra.

**GRAND RAPIDS: KEITH**—Ramsdell & Deyo; Ferry; Lucille & Cockie; Edith Clifford.

**KANSAS CITY: ORPHEUM**—Elsa Ryan & Co.; Shelton Brooks Co.; Avey & O'Neil; Byrnes & Gehan; Diaz Monks; Billy Shaw's Revue.

**LINCOLN: ORPHEUM**—Rita Mario Orch.; "And Son"; 4 Marx Bros.; Mirano Bros.; Sandy Shaw; Chas. Howard Co.

**LOWELL: KEITH**—Kharum; Anderson & Graves (Port., Keith); Buzzell, & Parker (Port., Keith); Adams & Griffith; Joe Madden (Port., Keith.); 4 Ortons; Lloyd & Wells.

**LOS ANGELES: ORPHEUM**—"Ye Song Shop"; Homer Miles Co.; Milt Collins; Polly Oz & Chick; Wm. Cutty; Nestor & Vincent; Mme. Petrova; Gene Greene.

**MILWAUKEE: MAJESTIC**—Valeska Suratt & Co.; Ruth Royce; Irving Fisher; Bostock's Rd. Grace; Harry Rose; Beeman & Schae; The Le Volos. **PALACE**—Henry Santry & Band; Phil Baker; Swift & Kelley; "On the Mississippi"; Galetti's Monkeys; Thelma; Young Trio.

**MINNEAPOLIS: ORPHEUM**—"Kiss Me"; Palo & Palet; Bartholdi's Birds; Kane & Herman; La Mont Trio; Ames & Winthrop; "For Pity's Sake."

**MONTREAL: PRINCESS**—Chas. Wilson; Wm. Seabury & Co. (Bos., Keith); Duffy & Caldwell; Johnson, Baker & J.

**OAKLAND: ORPHEUM**—"Flashes"; Blossom Seeley Co.; Anthony & Rogers; Orville Stamm; Hart & Dymond.

**OMAHA: ORPHEUM**—J. B. Hymer Co.; Ashley & Dietrich; Nan Gray; Whirl of Variety; Lucas & Inez; Ben K. Benny.

**PHILADELPHIA: KEITH**—Dorothy Brenner; Grace Huff & Co. (Bklyn., Orph.); Dugan & Raymond; Julius Tannen; Harry Fox & Co.; Delmore & Lee; Donovan & Lee; Daly & Berlew.

**PITTSBURG: DAVIS**—Ivan Bankhoff & Co.; Harry Delf (Wash., Keith).

**PORTLAND: KEITH**—Nelson & Baily; Ben Smith; Anger & Packer; Ara Sisters (Lowell, Keith.); Roode & Francis; Mollie Fuller Co. (Balt., Mary.).

**PORTLAND: ORPHEUM**—Mason & Keeler Co.; Henri Scott; Beth Beri & Co.; Ned Norworth & Co.; 2 Rozellas; Rudinoff; Stewart & Mercer.

**ST. LOUIS: RIALTO**—Leona La Mar; Swor Brothers; Cameron & Kennedy; Bottomly Troupe; Bennington & Scott; Swain's Cockatoos. **ORPHEUM**—Git z-Rice & Forde; "The Little Cottage"; Alexander Kids; Aleen Bronson; Kranz & La Salle; Baraban & Grohs; Allman & Nalle; Alice De Garmo.

**ST. PAUL: ORPHEUM**—Dresser & Gardner; Lane & Moran; Gardner & Hartman; Novelty Clintons; Green & Parker; Jack Kennedy & Co.; Berk & Sawn.

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## VAUDEVILLE IN MANY CITIES

**SACRAMENTO:** ORPHEUM—1st half: Vie Quinn & Co.; Wallace Clarke & Co.; Claire Forbes; Herbert & Dare.

**SALT LAKE CITY:** ORPHEUM—Wilbur Mack & Co.; 3 Stewart Sisters; Ethel Clifton; Cooper & Ricardo; Newhoff & Phelps; Frank Wilson.

**SAN FRANCISCO:** ORPHEUM—Cressy & Dayne; Will M. Cressy; Demarest & Doll; Dewitt Young & Sis; Duval & Symonds; Florence Tempest Co.; Sylvester Schaffer.

**SEATTLE:** ORPHEUM—Bothwell Browne & Girls; Lloyd & Crouch; Fox & Ingraham; Anderson & Burt; Texas & Walker.

**SYRACUSE:** TEMPLE—Quixey 4; Love Shop (Cleve., Keith); Stone & Kaliz (Bklyn., Orph.).

**TORONTO:** SHEA—Powers & Wallace; Geo. MacFarlane; Reynolds & Donegan; Francis Kennedy (N. Y., Royal); Bert Howard (Balt., Mary.); Lord & Fuller; B. Morgan & Co.; Toto (Cleve., Keith).

**VANCOUVER:** ORPHEUM—"Last Night"; Nellie Nichols; "Touch in Time"; Bert Hanlon; Werner Amoros Co.

**WASHINGTON:** KEITH—Creole Fash. Plate; Elida Morris; Grey & Old Rose; Helen Keller; Daintie Marie (Bklyn., Orph.); Lydell & Macey (Balt., Mary.); Boyce Combs; Wm. Gaxton & Co.; Topics of the Day.

**WINNIPEG:** ORPHEUM—Howard & Clark Rev.; "Fixing the Furnace"; Spencer & Williams; Bill Robinson; Eary & Eary; Morgan & Gates; Reddington & Grant.

## Jazz Band Engaged

George White has engaged for his "Scandals of 1920" Yeskes' Happy Six Orchestra, who have hitherto been heard only through the medium of the phonograph record.

**BALTIMORE:** MARYLAND—

Week of May 17: An unusually attractive program is offered here this week and is headed by "Creole Fashion Plate," a delineation of song and fashion with Bobbie Simonds at the piano. As for female impersonations seen previously and quick change artists this act is far superior to many. Lew Dockstader, who offers a new version of his famous monologue entitled "For President" goes over big and shares headline honors. The special feature of the bill Mme. Doree's Operalogue, presenting the most famous of the operatic sweethearts, is exceptionally good, featuring Romeo and Juliet, "Ridi Pagliacci," "Barcarolle" from Tales of Hoffman, and Aria from "La Traviata." Sybil Vane, the little Welsh prima donna, assisted by Leon Domque at the piano is a decided hit. She was recalled and in conclusion sang "My Wild Irish Rose" to applause that nearly stopped the show. Other acts are Thomas Dugan and Babette Raymond offering "An Ace in the Hole." This act is entirely new and as a comedian Mr. Dugan is very clever and from start to finish the offering is always full of action. Lovenberg Sisters and Sime Neary are seen in a new revue introducing some clever dancing and finally lariat throwing that receives much applause. Wilbur Sweatman and his jazz boys is a musical act well deserving of mention. Burns Brothers open the bill with an amusing balancing act, and is closed by a novelty act presented by Mme. Rialto, entitled "Look." Fair damsels are seen dancing and romping over the stage and the scenic effects produced on a screen in the rear affords the eye a wonderful vision. In conclusion motion pictures of current events are shown. Fine.

**BOSTON:** KEITH'S—Anatol

Friedland in his new review, "Musicland," was the leading feature this week. The girls were pretty and the music was good, so he naturally made a hit. Mijares and company gave the audience some real thrills with their high-wire feats. Nothing so remarkable has been seen here this season. George Macfarlane, the popular baritone, scored a success with his well rendered sentimental ballads. Joe Morris and Flo Campbell in the "Avi-ate-her" caused the audience much enjoyment. Harry Hines, a comedian of the "nut" variety, was exceedingly clever in song and story. Mason and Forest pleased all by their songs and jokes. The Earles in the "Spider's Web" presented a unique act on the rings in mid-air. Sam Liebert and company in a sketch called "The End of the World" were well received. Alanson, who closed the bill in an aerial comedy act, was excellent. Aldrich.

**CINCINNATI:** KEITH'S—The versatile Marie Cahill heads a cast of vaudeville entertainers that leave no dull moments for the audience. Aronty Bros. exhibit some first class muscle and aerial stunts. Two short playlets offered by William L. Gibson and Regina Connelli and Eddie Buzzell and Peggy Parker, respectively, display originality and good entertaining qualities. Vernon Stiles' tenor voice is of pleasing quality and his songs well chosen. Harry Adler and Rose Dunbar afford good comedy. Adelaide Bell scores with novelty dances. Goldenburg.

**EDMONTON, ALTA:** PANTAGES—Headliner, Mme. Doree and her operatic singers. Good act. Very much enjoyed. Maggie Le Clair and Co. pleased in a com-

edy sketch, "The Unfair Sex." Fred and Lydia Weaver do some dangerous feats, hanging by their teeth. Challis and Lambert, singing and piano act, is only fair. Senator Francis Murphy, monologist, is about as unfunny as it is possible to imagine. Business good. Forbes.

**CALGARY:** ORPHEUM—Bothwell Browne and his Bathing Girls headlined. Act very elaborately staged. The principal feature was the dancing and accordion playing of the Browne Sisters. They made a tremendous hit. A very pleasing act was Fox and Ingraham, vocal and piano. They stopped the show. Margaret McKee, whistler, is dainty and artistic. She produces a most beautiful tone. Texas and Walker do some of the cleverest lariat work we have seen. Anderson and Burt pleased in a farcical skit, "Home, Sweet Home." Swan and Ostman are clever tumblers. Lloyd and Crouch, sidewalk conversation, are only passable. Business good. Forbes.

**FALL RIVER:** EMPIRE—Bill 17—22: Thomas & Frederick Sisters in a paprika of songs and dances; La Pine & Emery in a review of songs and dances; Redmond and Wells in a unique comedy skit; Stan & May Laurel, in a hilarious farce comedy; L. Wolfe Gilbert & Co., a composer and his own songs; Romas Troupe, in amusing eccentricities; Stanley in "Striking a Balance." Follis & Le Roy in snappy Melange of Melody and Dance; McNally and Ashton in song, chatter and jesting. Chris-Chisholm & Breen-Viola, in a rural comedy; Gibson & Pollack, popular song composers in Person; Purple Lady Minstrels, musical comedy Minstrel Revue. Gee.

(Continued on page 1086)

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**LONDON, CAN.: GRAND OPERA HOUSE**—Johnny Keane, in keen songs and stories, opened the bill. Harris and Harris have a good balancing act. Murry and Lane presented a sketch, "Hubby's Holiday," which drew many laughs. Powers and Wallace pleased with comedy dancing, while the feature act was Lady Alice's Pets, trained dog, cats, mice, pigeons and canaries. Webbe.

**PHILADELPHIA: KEITH'S**—Week of May 17th: Joseph Santley and Ivy Sawyer in their clever "Bits and Pieces" (for which much credit is due Hassard Short, who wrote and staged the sketch) were headliners on an uneven bill. Reviews of the Santley act have already appeared in the MIRROR. It is one of the very best of its kind, and the dancing of Joseph Santley is, as usual, excellent. The act was greeted with much enthusiasm. Helen Broderick and Lester Crawford are a comedy pair whose methods are quiet, but every quip got over, and their act was a hit. Olsen and Johnson, on the other hand, made lots of noise, and put over a bunch of nonsense with a wallop. The acrobatic novelty of William Brack and six others was different enough to please. Olive Briscoe and Al Raugh offered exclusive songs and patter. The dancing of Grey and Old Rose was good. Hawthorne & Cook had "No Rhyme or Reason" and we agreed with them. Pegrini's monkeys opened with monkeyshines. The McIntyres closed. Conn.

**PITTSBURG: DAVIS**—Mme. Emma Trentini is this week's headliner. She sang five songs, mostly opera songs. The Swan Bros. followed with an act resembling Moran & Mack. They coaxed a few laughs out of the audience, but Fred Whitfield and Marie Ireland were the real laugh getters. Everyone was paralyzed with aching sides when they were through. Percy Bronson and Winnie Baldwin presented "Visions of 1970" in good style. "Alexandria" came out first as a stage hand making a mess of the stage. Then he played his xylophone in first class fashion. Speed meant nothing to him. Warren and May pleased in their little sketch. The Brominos, musical clowns, well lived up to their title. The Mitchells presented "Fun in the Air." Loughry.

**SAN DIEGO: SAVOY**—Week of May 10, Phil La Tosca, the talkative juggler, opened the show. Perrone and Oliver, in "A Recital a la Vaudeville," offer a neat musical act. Paul Quinn and Frank Caverly, "The Submariners," went over big with their rapid fire chatter. Florence Stone and company in the fourth act of "La Tosca" well received, well acted. Patrick and Otto have a clever comedy talking and singing act which went big. "Oh, Mike," with Roy Gordon, Laura Vail, George Gould and chorus of six girls, fair girl act. Business good. Chapman.

**SAN FRANCISCO: ORPHEUM**—Ernestine Myers tops the bill in a series of artistic dances. "Doc" Baker, in his protean act, "Flashes," makes some remarkable rapid changes in costume and otherwise, and furnishes thoroughly enjoyable entertainment. Wallis Clark and company play "What We Want Most" in a capable manner. Irving Newhoff and Dode Phelps appear in song and comedy. The Rinaldo Brothers do a unique strong-man act. William Cutty does a clever variety act. Frank De Voe and Harry Hosford present excerpts from musical comedy and "Vie" Quinn, in her jazz act, is held over. De Lassaux.

**SYRACUSE: KEITH'S**—The Briants open with a pantomime entitled "The Dream of the Moving Man." Stella Mayhew is headlining this week and is being well received by Syracuse audiences. Frank Wilcox and Co. in a sketch entitled "Sah-h," take the theater by storm. Mr. Wilcox and Mr. Salter formerly worked in stock in Syracuse for four years. They have a humorous and clever sketch which they present in an excellent manner. Bigelow and Clinton are clever in their song nonsense. Maleta Bonconi plays a Sarasate number on the violin as only a true artist can play it. Harry Mayo has a hobo look and a ballad voice. Eva Shirley closes the bill and is assisted by a jazz band and Al Roth. This act held them all in until the finish. Richardson.

**TOLEDO: KEITH'S**—Reno, trick bicyclist, is the opener. He is quite funny at times. Harry and Dennis Du For follow with some clever dancing. Dainty Marie danced and then went to work on her aerial rings. She gets her act over well. Phina and her "Picks" follow and put on some lively singing and dancing. Belle Montrose, assisted by a "plant" in the audience, keeps everyone in a cheerful mood during her act. The Twelve Navassar Girls Band have a nice musical act, well staged and costumed. Kramer and Boyle are the hit of the bill, but stay a little too long and work in too many prohibition "gags." Capt. Gruber and Mlle. Adelina put on an Oriental novelty, assisted by an elephant, horse and dog. Gale.

**TORONTO: SHEA'S**—A team called Olef and Johnston literally stopped the show on Monday. They are a bright team and put over their songs and patter with "pep." George Whiting and Sadie Burt, who do things out of the ordinary, scored well, especially Miss Burt with her "Sleepyhead" song. "Not Yet Marie" is a very beautifully staged affair. Dantree.

**WASHINGTON: KEITH'S**—Roscoe Ails and his jazz band with Midgie Miller and "Under the Apple Tree" are the featured acts this week. Roscoe Ails has an act full of pep. Midgie Miller's attractiveness adds much to the act and Ails' imitable dancing brought repeated encores. "Under the Apple Tree" with John Sully is a miniature musical comedy of the usual vaudeville type. Mr. and Mrs. Jimmie Barry come back with their comedy success, "The Rube." Dugan and Raymond offer a song and dance skit, "An Ace in a Hole" that has some novel effects. Mrs. Gene Hughes was welcomed in "When He Came Back," an after the war playlet. Leon Varvara, "A Piano Personality," one of the best vaudeville pianists seen here in many weeks. His rendering of "The Sextette" with the left hand alone was especially good. Rome and Cullen and Mario Lo and Co. completed the bill. Weimer.

**SEATTLE: MOORE**—Blossom Seeley at the head of her own company is one of the headline attractions on the new bill at the Moore. A one-act comedy is staged by Will M. Cressey, Blanche Dayne and Marion Hodges. It is entitled "The Man Who Butted In," and has to do with the methods adopted by a shrewd country storekeeper to cure his nephew's wife of extravagance. Mr. Cressey's impersonation of the old merchant is excellent; Jennie Middleton is heard in violin solos; DeWitt Young and Company offer some sensational juggling and Orville Stamm feats of strength; Billy Duval and Merle Symonds have a skit called "Their First Quarrel." Mendell.



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